modern PHOTOGRAPHY

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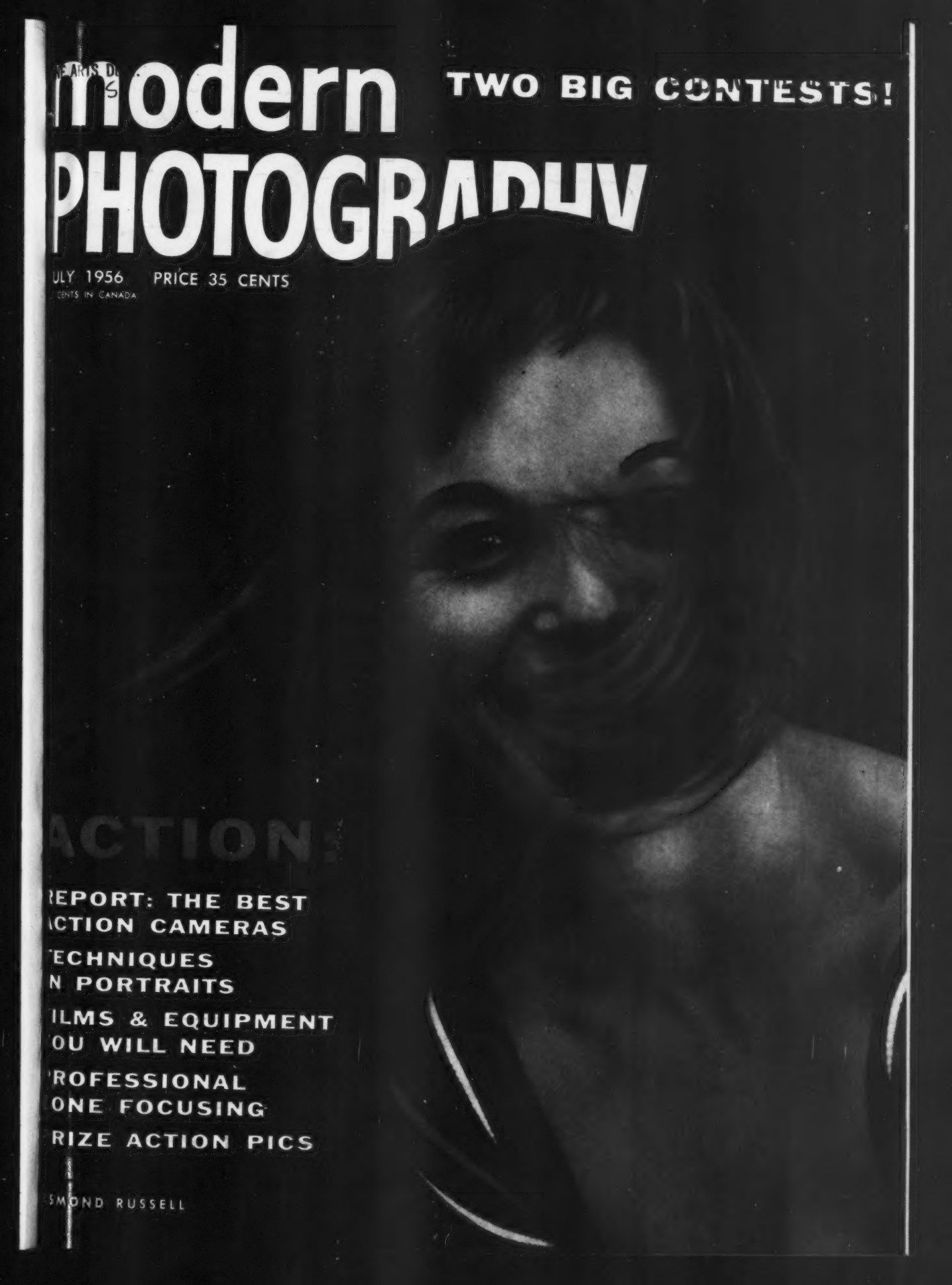

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ANSCOCHROME

Anscochrome's extra speed and latitude are "made-to-order" for stopping action and capturing detail and color subtlety.

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ANSCO, Binghamton, New York. A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

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Direct sun . . . yet, even in highlight areas, there are no blank areas . . . reds, blues, whites are all kept in true color balance.

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You may process Anscochrome in your home darkroom or have it done quickly by your nearby dealer.

It's a great year for color with new Anscochrome!

FA

GO AHEAD...GET IT!

Don't just stand there looking at it. Go on inside. You don't have to tell him you want to buy it. Just tell him you want to see it.

Examine the construction, carefully. Open it up. Notice how simple the lens-shutter arrangement is . . . how precise the focusing set-up is . . . how sturdy every movable part is. This camera is really built.

He'll take your picture. And sixty seconds later, he'll show you *that picture*. Then you take a couple of shots yourself. See how easy it is to work.

You'll be having so much fun snapping pictures one minute and seeing them the next that maybe you won't notice right away how terrific the *quality* of these pictures is. But take a good look. The new

POLAROID® *Land* CAMERA *with remarkable new film*

Polaroid Land Film is simply great. Details are razor sharp. Blacks are really rich. Whites are like snow. And these pictures *last*, like any fine prints. Copies? All you want. Enlargements? Big as you want.

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Go ahead — get it! It'll double the fun of your hard-earned vacation.

MODERN PHOTOGRAPHY (combined with Minicam) is published monthly by the Photography Publishing Corp., 33 West 60th Street, New York 23, N. Y. Reentered as Second Class matter at the Post Office at New York, under the Act of March 3, 1879; additional entry at Louisville, Kentucky. Yearly subscription price is $4.00 in U.S.A. and possessions, $4.50 in Canada, $6.00 in Pan-American Union and Philippines. Elsewhere, $8.00. Single Copies 35c; Canada 40c. Elsewhere, 75c. July, 1956. Vol. 20, No. 7.

WIN A 15 DAY HAPPINESS TOUR (for 2) TO ROMANTIC MEXICO!

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Here are clues that may help you to select the prize-winning name:

The winners will be judged on the basis of originality. Your winning entry may be a name based on one of the features listed under each product. Or it may be a new name that describes or suggests one of the functions of either viewer. Winning name might be suggested by appearance. That's up to you. Examples: Color-scope, Magna-view, Slideglow, etc.

Go to your photo dealer and enter this exciting contest today!

FREE WITH FAMOUS ADMIRAL SLIDE LIGHT VIEWER . . .

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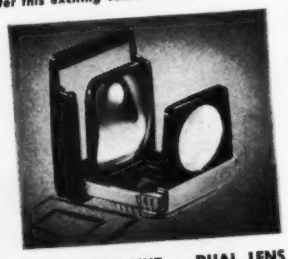
And now take your viewer and slides with you — anywhere — in Admiral's new Karry Kit. Case holds up to 150 slides in adjustable compartments.



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CONTAFLEX II	67.50 + plus your Contaflex 1
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828	1.00	.78

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Contax IIA f1.5 Sonnar	374.00	167.50
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Leica IIIC f3.5 Elmar		84.50
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Bolsey B-2, RF, f3.2	58.95	27.50
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Kodak Bantam RF, f3.9	56.75	38.50
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Mercury II, f2.7	41.95	18.95
Minox IIIS, case, chain	139.50	77.50
Kodak Pony 828, f4.5	29.50	15.95
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Graphic 35F 3.5, case, flash	89.50	52.50

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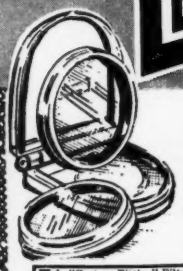

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So compact that case can be closed without removing filter.

"CUSTOM-FITTING" NO ADAPTERS NEEDED !

PRICES ON WALZ "CUSTOM FITTED" FILTERS

Walz "Custom-Fitting" Filters To Fit Cameras or Lenses Listed Below: Walz Filters are also available for many cameras and lenses with threaded or bayonet lens mounts not listed. Each filter or close-up lens is threaded on both sides so that the Walz Screw-in Lens Hood will screw into either the filter or camera lens.	WALZ Individual Filters **Colors Available:** Type F Skylight Clearflash Flood Lamp "Type A" Yellow Red Green	WALZ Filter Kits **Color Kit Contains:** Type F Skylight Clearflash **Black and White Kit Contains:** Yellow Red Green	WALZ Close-Up Lenses **Sizes Available:** +1 +2 +3 Screw-Into Each Other For Higher Power	WALZ Close-Up Lens Kits **Kit Contains:** +1 +2 +3 leather case	WALZ Lens Hoods SCREW-IN for all filters and lenses BAYONET for Rollei
#101 **ARGUS C-3,** Argus C & C-2. Elmar f:3.5	1.95	5.75	2.50	6.95	1.95
#103 **RETINA** IA f:3.5. Super-Baldinette f:2.8, Retina Curtar 35mm f:5.6	2.95	8.75	3.50	9.95	2.95
#104 **RETINAS** f:2 and f:2.8. Retina IB, IIC, IIIC, II, IIA, IIB, Karat and Karomat	2.95	8.75	3.50	9.95	2.95
#105 **CONTAFLEX,** Contessa, Contina Tessar f:2.8, Ikonta 35	2.95	8.75	3.50	9.95	2.95
#106 **LEICA SUMMAR** F:2. Elmar 90mm f:4, Hektor 135mm f:4.5, Minolta A, f:3.5, Canon 100mm	3.95	11.75	4.95	13.50	3.95
#107 **CONTAX SONNAR** f:2 & f:1.5, Exa, Exacta, Praktiflex Pentacon, Tessar Pre-set f:3.5 & 2.8, Biotar f:2, Nikkor f:2	3.95	11.75	4.95	13.50	3.95
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#109 **LEICA SUMMICRON** f:2, Leica M-3 Bayonet Mount Lenses: Elmar, Hektor, Summaron	3.95	11.75	4.95	13.50	3.95
#100 **EXACTA BIOTAR** f:2, Pre-set. Automatic Biotar f:2	6.95	20.75	7.95	23.50	6.95
#111 **KODAK SIGNET** f:3.5, Kodak Bantam R.F. f:3.9, Cine-Kodak Royal Ektar f:1.9 & 2.8	2.95	8.75	3.50	9.95	2.95
#114 **NIKON NIKKOR** f:1.4, Nikkor 35mm W.A. f:2.5 & 3.5 (New), Nikkor 135mm f:3.5	3.95	11.75	4.95	13.50	3.95
#118 **CANON** f:1.8, 50mm f:1.5, 135mm	3.95	11.75	4.95	13.50	3.95
#121 **IKOFLEX,** Konica IIA f:2.	3.95	11.75	4.95	13.50	3.95
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#124 **ARGUS C-4,** Realist 35 & 45, Ilica Quick A & B & Stereo II, Vito III f:2	2.95	8.75	3.50	9.95	2.95
#125 **LEICA SUMMARIT** f:1.5, Westanar 50mm f:2.8 (automatic) Westagon 50mm f:2 (automatic), Switar 50mm f:1.4	3.95	11.75	4.95	13.50	3.95
#301 **ROLLEI** f:3.5 Bayonet, Minolta Autocord f:3.5, Aireflex f:3.5	3.95	11.75	14.95	X	3.95
#303 **ROLLEI** f:2.8 C & D Bayonet	6.95	20.75	22.95	X	6.95
#304 **VITESSA,** all Bayonet Lenses	3.95	11.75	4.95	13.50	3.95
WALZ COATED SERIES SIZE FILTERS TO FIT ALL SERIES ADAPTER RINGS					
SERIES IV	1.75	4.95	2.50	6.95	X
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Precision ground and polished optical glass. Exacting transmission characteristics.

Walz Coated Filters For Color Films

Walz Type F Filter (#85C)

Use to convert Type F color films to daylight use.

Walz Skylight Filter (#1A)

Use in open shade or on cloudy days to eliminate haze and absorb ultra-violet and blue with daylight color films.

Walz Clearflash Filter (B-7)

Use to convert daylight color films to use with clear flash bulbs. Takes the place of costly blue flash bulbs.

Walz Flood Lamp Filter (#82A)

Use to convert Type F color films to use with photo flood lamps.

Walz Type A Filter (#85)

Use to convert Type A color films to daylight use.

WALZ COATED FILTERS FOR BLACK-AND-WHITE FILMS

Walz Yellow Filter (#K2)

Normal contrast correction for pan and ortho films. For white clouds and darker sky. Ideal for landscapes.

Walz Red Filter (#25A)

For dramatic contrasts. Pronounced cloud effects. Excellent for fog, haze and mist, sunsets, beach, snow and mountain subjects.

Walz Green Filter (#X1)

Correct tonal rendering of flowers, scenics, foliage, trees, etc. Eliminates chalky appearance of flesh tones in flash portraits. Use with pan films.

WALZ CLOSE-UP LENSES FOR ALL FILMS

Extends focusing range for copy work, portraits, animals, flowers, small objects.

+1 (16 ⅞ inches to 39 inches)
+2 (11 ⅞ inches to 19 ½ inches)
+3 (9 ⅛ inches to 13 inches)

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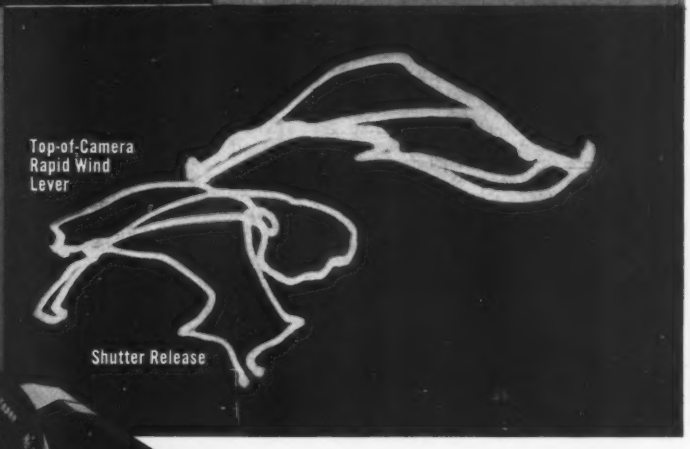
COMPARE THEM
...for speed of operation!

CANON Model V

In this age of split second timing, you can appreciate the importance of having a camera that divides its operation between *both* hands, so that no time is lost in shifting hand positions. These photographs compare the *instantaneous action* of the Canon V with the *unwieldy operation* of the pre-Canon 35mm camera. Here, three exposures were made in rapid succession, while lighted bulbs taped to the operator's fingers trace his movements. Note Canon's extreme *economy of movement;* the right hand cocks the shutter and winds film in a single short stroke, and the shutter finger barely moves off position. Your eye never shifts from the subject because of the sensible division of labor between both hands.

CAMERA "X"

In Camera "X," you must move its top-of-camera lever six strokes to get three exposures. After each two strokes, the shutter finger must *grope* for its position while your eye loses its subject. The waste of motion is graphically charted in this actual test photo. The lighted bulbs' path shows the full burden of operation concentrated in one hand, while the other hand remains idle. *An outmoded concept of camera operation!*



To fully appreciate Canon's functional design and *all* of its efficient operational features, you should see the Canon V first hand, at your Canon Franchised Dealer. Handle it, inspect it, for a revelation in camera "feel." He will gladly show you the complete new Canon System of Photography. Write for the name of your nearest Canon Franchised Dealer.

Canon V

CANON Camera Company, Inc. *U. S. Factory Branch:* 550 Fifth Avenue, New York 36, N. Y.

ASPHERICS AND THE LENS OF THE FUTURE

The lens of a camera is the vital "eye" of the camera . . . and the speed of that lens is the vital factor in photographic results. Optical science has searched incessantly for the means to faster speeds in lenses. What has held them back?

Simply that the speeding up of a lens tends to have an adverse effect on the lens' quality. To make a lens system of excellent quality the optical designer must keep adding elements to cancel out imperfections caused by preceding elements . . . but in so doing he reduces the effective speed of the lens. If only a means could be devised to maintain quality and yet eliminate excess elements the designer would reach optimum . . . extreme quality plus super-high speeds . . . a lens of far-reaching possibilities capable of opening new horizons in photography.

For years optical scientists have experimented with ways and means of accomplishing this goal. They departed from the accepted conventional spherical lens element to a non-round or aspherical element. The aspherical elements, it was discovered could correct the imperfections caused by the spherical elements in a system.

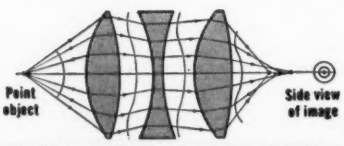
Many attempts were made to use aspheric lenses, the first being about 200 years ago in telescope systems. But the natural tendency of the abrading process used to finish lenses was to produce a true spherical surface. The switch from round to non-round, proved too great. The lens maker was in trouble.

1900 or thereabouts, the problem was partly overcome and a few lenses were produced with reasonable perfection, but with great difficulty and at a prohibitive cost.

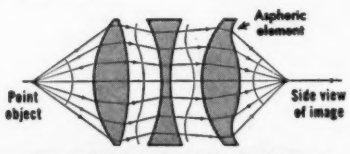
During World War II the need for fast lenses again caused an attempt at aspherical lenses, this time by molding. The lenses were indeed fast but the quality was only fair.

It was not until automation in production machinery and the electronic computor that the solution to aspheric lens problems could be brought into clear focus.

What you see on this page is the end of a 200 year search . . . a magnificent lens which incorporates the first mass-produced aspheric surface and which – incidentally – is the fastest wide angle movie lens in the world.



When light passes through a conventional spherical lens, rays do not meet at common focal point but spread either side of the film area with less of definition.



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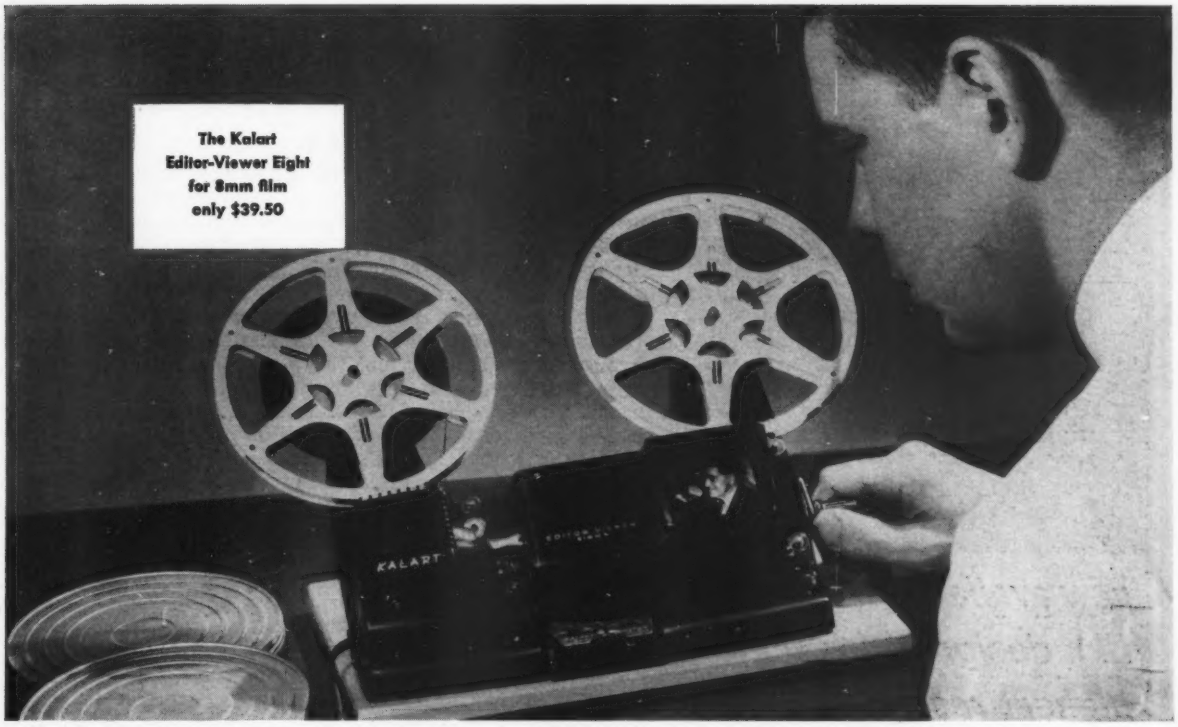

You'll get a bigger kick out of your movies when you edit your films

No one—particularly you, the movie taker—really enjoys films that aren't good from start to finish. So we suggest that you become your own movie editor.

With the Kalart Editor-Viewer Eight it's easy and it's fun to trim out and discard over-exposed and under-exposed portions of film, false starts, fogged ends and unneeded leaders . . . and then splice into one continuous show all your best scenes. You can join newly processed film to older film and insert titles where you want them.

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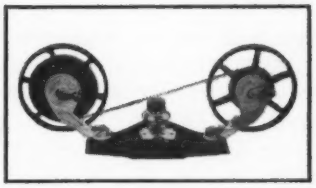

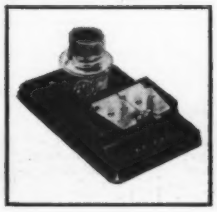

The Kalart Custom 8 Splicer. Lifetime stainless steel construction. "Floating Action" scraper removes emulsion quickly, smoothly. Blades cut film ends precisely. Unfailing pressure makes splices stick . . . only $4.95. Craig Formula No. 7 Cement, 1 oz. bottle, 40¢.

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This famous film, designed specifically for small cameras and big enlargements, is now available in the United States. Its unique *ultra-thin* emulsion and unusually fine grain give superb resolution; make ADOX a "must" for superior small camera work. ADOX always means contact print quality, even with considerable enlargement. From now on, when you want film that will do justice to the resolving power of your fine lenses, ask for ADOX.

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E. LEITZ, INC., 468 FOURTH AVE. NEW YORK 16, N. Y. 10088

modern PHOTOGRAPHY

JULY 1956, VOL. 20, NO. 7

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Leading in the field of precision optics, the makers of LEICA cameras and lenses have had more than one hundred years of experience in optical science and manufacture. Advanced engineering design, the highest-quality materials, and meticulous craftsmanship of the kind handed down from father to son form the basis for the reputation of the world-famous LEICA lens. Universal acceptance of the LEICA lens as the *optical standard* for 35mm photography emphasizes that "...there is no short cut to perfection."

LEICA lenses excel because they combine speed and resolution with an *optimum over-all correction*. This means that with a LEICA lens, at any aperture, you get: absolute corner-to-corner sharpness and even brightness; superb color correction; and an individually selected focusing mount for each set of lens elements which ensures maximum accuracy in focusing. Not only is each LEICA lens painstakingly inspected during and after the assembling but it is also photographically checked for performance. With a LEICA lens in your camera you have the assurance of a *perfection* made possible by more than a century of experience in fine lens manufacture.

SUMMICRON 50MM, f/2 A triumph in optical engineering—a seven-element lens incorporating a new design principle—utilizing airspace for optical functioning together with newly-developed high-refractive optical glass. The *only* high speed lens that gives maximum corner-to-corner sharpness and even brightness, plus *optimum over-all correction*. The *ne plus ultra* for color photography.

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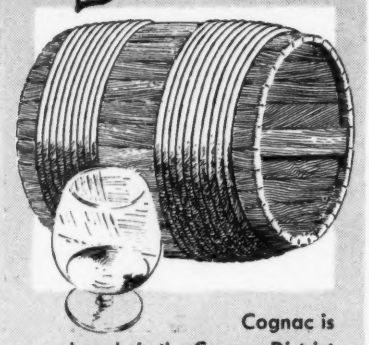

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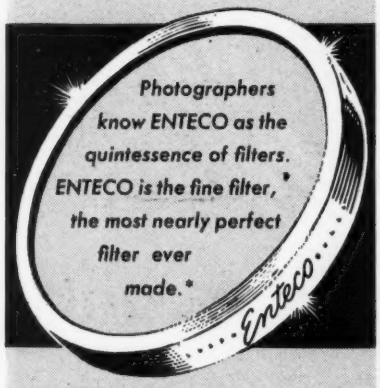

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Coffee Break
WITH THE EDITORS

THIS MONTH'S COVER . . .

An unusual way to add the feeling of action to a portrait is demonstrated in this month's cover taken by Desmond Russell. Mr. Russell used black seamless paper as a background. His camera was a Rolleiflex and the film was Ektachrome, Daylight Type, lens opening at f/6.3. His lighting came from two Strobo Research, 100-watt second electronic flash units, placed for bounce light. The model, actress Elsa Martinelli, is laughing, but not moving. An electric fan was set up to blow her hair, thus giving the action effect.

CAMERA IN THE RING . . .

Some of the most exciting and brutal boxing scenes ever are featured in Columbia's current release *The Harder They Fall.* To get them cameraman, director and a few assorted helpers climbed into the ring with the fighters. Cameraman Burnett Guffey, seated in a handtruck, operated a portable Aeroflex movie camera as he was pushed

Guffey hand-holding . . .

around the ring to get the close-in action shots. It is the first time this method of hand-holding a camera has ever been used in photographing a screen prizefight. But the results are full of so much visual punch that it probably won't be the last.

FRANKIE FILAN AWARDS . . .

The judging of the Frankie Filan Memorial Awards for 1956, sponsored by the New York Institute of Photography, resulted in five plaque winners. The awards, given in honor of the Associated Press Photographer who lost his life as the result of wounds suffered in World War II, were given in five categories. Plaques were awarded to: Nicholas Sorrentino, *New York Daily News* (Spot News); Bob Lerner,

Hoff's prize-winner . . .

Look Magazine (Picture Sequence); Alfred Whelan, *United Press Newspictures* (Feature); Charles Hoff, *New York Daily News* (Sports); Charles Corte, *United Press Newspictures* (Politics).

Mr. Hoff's prize-winner in sports, reproduced herewith, was taken in Madison Square Garden. Hoff, in accepting the award, shyly eschewed credit for the picture, sharing it with the *Daily News* for buying the thousands of dollars worth of electronic flash, set up in the Garden balcony which provided the unusual illumination, and the picture editor who gave him such a juicy assignment! But since Hoff was the on-the-toes photographer who took the famous pictures of the Hindenburg disaster, we think he may have had something to do with the results.

A KID FOR TWO FARTHINGS . . .

Realism in scenery, fantasy in approach have been combined by Sir Carol Reed in his latest film *A Kid For Two Farthings*, the first color picture this well-known film maker has made. Reed, who has always gotten the utmost mileage out of realistic settings (remember *The Third Man*, photographed in the sewers?), this time turns his attention to London's colorful Petticoat Lane. Pushcart peddlers, wrestlers, promoters, tailor shops, pretentious little cheap dress shops—all come alive under the magic of soft, subtle color. It might give you some ideas for photographing a colorful

(*Continued on page* 14)

Prize-winning Contax picture
by C. Jak White

Pictures of prize-winning quality

"Taken with a Contax". You'll find that statement on many prize-winning pictures. Why? Well, for one reason, the amateur or the professional who has acquired the ability to take fine pictures, uses a camera that is worthy of his skill—and that means a Contax.

This 35mm gem gives you a choice of 10 Zeiss lenses of superb optical quality—lenses so superior that they have been imitated but never equalled. All are easily interchangeable in the precision-focusing bayonet mount, originated by Zeiss Ikon. Its lens-coupled rangefinder—another Zeiss Ikon "first"—consists of one solid prism which insures utmost accuracy of focus.

The completely removable back, another Zeiss Ikon "first" for 35mm cameras, permits fast film change and easy cleaning. The *all-metal* Contax shutter, exclusive with Zeiss Ikon, is fully synchronized and has speeds to 1/1250th sec.—fastest of any 35mm camera. And the ease with which you can operate its *simplified controls* enables you to give all your attention to the picture.

Contax III-a has a built-in exposure meter—so essential for color.

See the Contax at leading dealers. Write for Contax booklet.

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COFFEE BREAK

(*Continued from page* 12)

section of your own city in the documentary vein. Beyond that, it will give you a worthwhile evening at the local movie house. For the story is warm and tender, the acting so superb and underplayed, that the people will become real to you.

AN AMATEUR WON • • •

It's news when an amateur goes up against competition from the pros and comes out ahead, so we are glad to report that Mrs. G. P. Mannheim of Brooklyn did just that and won $250 in the process. She entered the 1955

$250 prize-winner . . .

National Photography Contest, sponsored by the American Music Conference. Her prize-winner shows two little boys intent on learning to play a guitar. Prizes were awarded on the basis of photographic quality and portrayal of the theme—participation in music.

Second prize of $150 went to Bill Sturm of the *Chicago Sun-Times*; third ($100) went to Madison Sale of the *Toronto Telegram*, Toronto, Can.

Mrs. Mannheim, a real dyed-in-the-hypo amateur, is a member of the Village Camera Club of New York, N. Y. Her success should be encouragement to all amateurs. Don't forget MODERN's two contests. See *pages 90 to 93* for details and enter early!

MINOR PROBLEM • • •

My child is gay;
He smiles and laughs,
But never in
My photographs.

—*Saul Kahan*

COMING NEXT MONTH • • •

- *Special Issue: 35mm Outdoors!*
- *Best films for giant enlargements.* How to expose and develop the new slow films for black-and-white work.
- *Biggest lens listing ever!* In the market for another lens for your 35mm camera?
  Here's the latest info on what's available—prices, features, cameras they fit.
- *How to use* wide-angle, tele, and super tele lenses outdoors.
- *Techniques for sequence.* The hows and whys of taking five different kinds of sequence photographs.
- Plus: *Correct exposure techniques* for outdoor movies, color and black-and-white.

SALON Calendar

***10TH YOLO COUNTY INTERNATIONAL EXHIBITION OF PHOTOGRAPHY**

Closes: Prints, July 30
Slides, August 6
Exhibit: Prints, Aug. 16-19, Aug. 24-Sept. 9
Slides, Aug. 16-19, 24
Fee: $2 for 4 prints
$1 for 4 slides
Sponsored by the Woodland Camera Forum, Woodland, Calif. For information and entry forms, write to *J. Sheldon Lowery, Route 1, Box 135, Davis, Calif.*

2ND WORLD PHOTOGRAPHIC CONTEST & EXHIBITION

Closes: July 3
Exhibit: Aug. 1-31
Fee: 20 International Reply Coupons for 8 color and 8 black-and-white prints
Sponsored by the World Youth Students' Federation of Pakistan. Trophies will be awarded to first, second and third prize winners in both the black-and-white and color divisions. For information and entry blanks, write to *Zaiem-ud-Din, Secretary General, World Youth Students' Federation, "Dreamland," Frere Road, Karachi, Pakistan.*

SANTA BARBARA INTERNATIONAL EXHIBITION OF NATURE PHOTOGRAPHY

Closes: July 5
Exhibit: Slides, July 14, 18, 21
Prints, July 8-31
Fee: $1 for 4 slides
$2 for 4 prints
(includes return postage)
For information and entry blanks, write to the *Santa Barbara International Exhibition of Nature Photography, P.O. Box 177, Santa Barbara, Calif.*

***9TH ILLINOIS STATE FAIR INTERNATIONAL EXHIBITION OF PHOTOGRAPHY**

Closes: July 25
Exhibit: August 10-19
Fee: $1 for 4 prints
Sponsored by the Capitol City Camera Club. For information and entry blanks, write to *Evelyn M. Robbins, Pres., 2417 South 11th Street, Springfield, Ill.*

***NINTH WITWATERSRAND INTERNATIONAL SALON OF PHOTOGRAPHY**

Closes: July 31
Exhibit: Sept. 17-29
Fee: $1 for 4 prints or 4 slides
Sponsored by the Camera Club of Johannesburg, South Africa. 5 gold and 5 silver plaques will be awarded, and a medal will be issued to each successful exhibitor. For information and entry blanks, write to the *Salon Secretary, P.O. Box 2285, Johannesburg, South Africa.*

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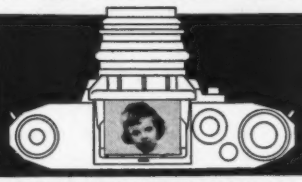
The new 1956 Praktica FX2, with its single-lens reflex system, is a significant advancement in photography, and a delight to photographers the world over.

The new 1956 Praktica FX2 places at your command an exclusive array of precision features including the newly designed ultra-modern Push-Button finder to give fast and accurate focusing, and brilliant images on the finder ground glass. For close-up work and photomicrography, a new powerful "hide-away" magnifier is provided—an invaluable aid for extra-critical focusing. Optional, for action and sports, a new eye-level prismatic finder slips snugly and compactly into the new Viewfinder.



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Ideal for every type of photography. Interchangeable lenses and extension tubes provide for unlimited versatility. Simple fool-proof operation.

See the new 1956 Praktica FX2 at your dealer today, or write for colorful brochure.

LOOK AT THESE PRAKTICA FX2 FEATURES:

- Original factory synchronization for regular and electronic flash.
- Wide range of instantaneously interchangeable wide angle and telephoto lenses from 28-mm to 800-mm.
- Newly designed ultra-modern push-button waist-level reflex viewfinder to give fast and accurate focusing.
- Newly designed eye-level prismatic view finder assures a vertically and horizontally correct picture with sides unreversed.*
- Focal plane shutter with ten settings . . . 1/500, 1/200, 1/100, 1/50, 1/25, 1/10, 1/5, 1/2 second and Bulb, and new additional speed equal to 1/40 for electronic strobe.
- Close-ups and Microphotography without special viewing attachments.
- Built-in powerful hide-away magnifier for critical focusing.
- Coupled film transport and shutter cocking.
- Double exposure prevention . . . intentional double exposures possible.
- Back removes quickly for easy loading.

*optional, at additional cost

1956 Praktica FX2 with waist-level reflex finder with F/2.8, 50-mm T-coated Tessar lens with preset diaphragm	$139.50
with F/1.9, 58-mm V-coated Primoplan lens with preset diaphragm	139.50
Eveready leather case	10.95
Zeiss prismatic eye-level finder	29.95

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the LAST WORD

Modern's Indexes

Sirs:

I should like to know if you have prepared indexes for the years 1954 and 1955.

Lawrence, Mass. Gerald Lewis

• *Yes, we have. The 1955 index to* MODERN *is just out. In addition, a limited number of indexes for the years 1951 through 1954 are still available. Price, 25 cents each, for any year. On back indexes it's a matter of first come first served.*—Ed.

Caution: store dicks!

Sirs:

Believing the 35mm camera to be the closest link between the human eye and a pictorial representation of life, I use it to capture human moods and expressions. One of the best places for this is a department store where all types of expressions are seen. So I

strolled through one of Tokyo, Japan's largest department stores and shot pictures. You can see one of the results here.

Being a foreigner I had the problem of being inconspicuous as well as having technical problems to cope with. People staring at me would hinder the spontaneous pictures I wanted to take. I managed to stay concealed by hiding behind counters, pillars and even people! When I was well hidden it was a simple matter to shoot as often as I wanted at anyone within range. Some people like to hide their camera under their coats but I have found out, much to my embarrassment, that this makes the store detective very suspicious.

My exposures were all made with a Leica IIIf camera equipped with an 85mm f/2.0 Nikkor lens. The shutter

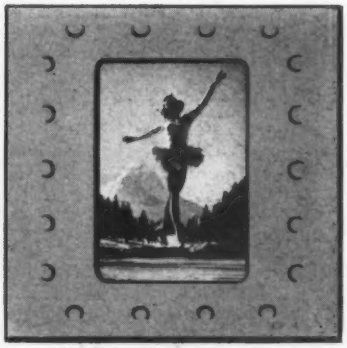
(*Continued on page* 24)

THE BEST NEGATIVE SIZE FOR EACH PURPOSE

Only Rollei gives you all 3 popular sizes!

For larger 2¼" x 2¼" negatives use 120 film. It's the ideal size for album prints, critical enlarging, and color negatives and prints.

For these new, big and exciting 2 x 2 color slides, simply insert the Super Slide masks. Picture area is over 85% greater than 35 mm — fills entire screen.



For the smaller 35 mm color slides, or black and white, just insert the Rolleikin adapter and use 35 mm film.

Negative size will determine whether your photographic activities will be severely limited . . . perhaps *disappointingly so* — or whether you'll be able to satisfy *all* your photographic desires. With a Rollei camera, as shown above, you're *set* for *all* popular sizes for best results in both black and white and color . . . *never limited to just one size, which too often is the wrong size for the pictures you want to shoot.* And with a Rollei camera you're *sure* of your picture results every time . . . for it's Rollei's ability to deliver unmatched picture quality that has kept it the leader among professionals and amateurs the world over. When *you* buy, buy the camera that will satisfy all your needs for years ahead . . . *Rolleiflex* or *Rolleicord*. See them at dealers now, or write for literature.

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a precision camera for only $49.95

Here are some of the exciting features of the Edixa Rangefinder Model C:

GREAT F/2.8 ISCONAR LENS
The Isconar F/2.8 color-corrected lens renders an extremely high degree of brilliance and sharpness in color and black and white. You'll get fine crisp pictures everytime.

COUPLED RANGEFINDER
Edixa's new, large, brilliant rangefinder is automatically coupled and scientifically balanced to assure pin-point sighting and smooth focusing. Every picture will be needle-sharp and clear.

AUTOMATIC RAPID-WINDING LEVER
Sports and action can be captured quickly in sequence because of the Edixa's automatic rapid-winding lever. A flick of the finger on the lever permits a series of successive shots to be taken in seconds. Double exposures are impossible.

WIDE RANGE OF SHUTTER SPEED SETTINGS
The precision Pronto shutter adds to the impressive capabilities of the Edixa with its speeds of 1/25, 1/50, 1/100, 1/200, and Bulb.

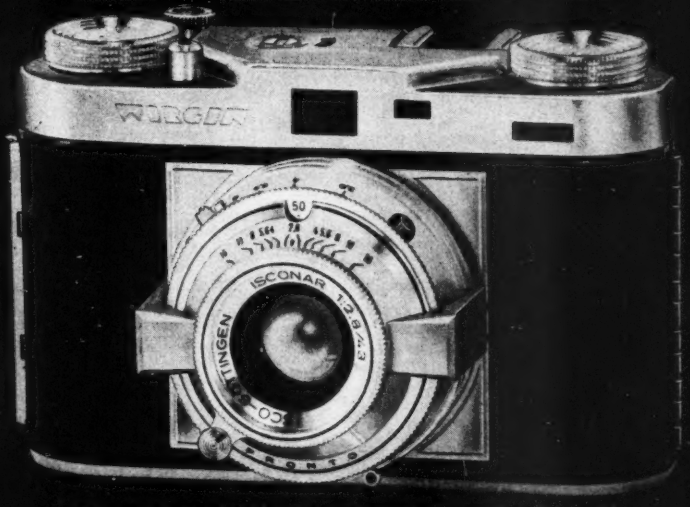
BUILT-IN SELF TIMER — BODY RELEASE
A built-in self timer is provided for self portraits. You have 12 seconds in which to step into the picture. A smooth, gentle, vibrationless body-release assures perfect pictures.

FLASH SYNCHRONIZATION
Flash pictures in color and black and white can be taken very easily as the Edixa is internally synchronized for flash.

BEAUTIFULLY STYLED
Expert German craftsmanship, outstanding design, and optical and technical perfection are embodied in the new and impressive Edixa. Handsomely finished in satin chrome and black morocco leather.

Other important features of the Edixa Rangefinder Model C include: new wide-sweeping optical viewfinder; unparalleled precision micrometer-geared film frame counter, tripod sockets and chromed accessory shoe.

There is a wonderful feeling of pride and self-esteem which comes with owning an Edixa Rangefinder C camera, for the Edixa is an example of traditional German craftsmanship at its best! Prominent personalities in many fields, all people of discriminating taste, have discovered the fine qualities and wonderful values inherent in the EDIXA—a product of Germany, renowned optical center of the world.



Our trademark "Made in Germany" speaks for itself.

Edixa Coupled Rangefinder Model C with Rapid-Winding Lever, F 2.8 Color Corrected Lens, Pronto Shutter with speeds to 1/200 second, Self-Timer and Built-in Flash is priced at only . . . . . **$49.95** LIST

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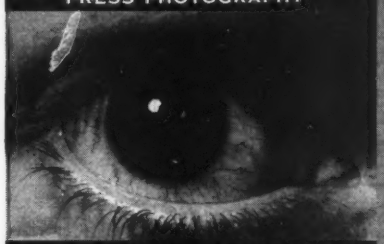

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EXAKTA PHOTOGRAPHY is 35-mm., single-lens reflex photography — a revolutionary technique made possible by Exakta's famous, unique design.

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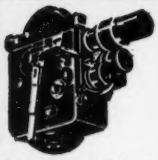

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Bolex C-8 with Lytar coated f/2.5 lens	$ 89.95	Cash or	$ 8.95 Down
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Bolex B-8 with Yvar coated f/2.5 lens	119.50	Cash or	11.95 Down
Bolex B-8 with Lytar coated f/1.9 lens	139.50	Cash or	13.95 Down
Bolex B-8 with Switar coated f/1.5 lens	197.50	Cash or	19.75 Down
Bolex H-8 Leader with Lytar coated f/1.9 lens	268.50	Cash or	26.95 Down
Bolex H-8 DeLuxe with Switar coated f/1.5 lens	438.25	Cash or	43.82 Down
Bolex H-16 Leader with Lytar coated f/1.9 lens	269.50	Cash or	26.95 Down
Bolex H-16 Supreme with Lytar coated f/1.9 lens	394.00	Cash or	39.40 Down
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Pan-Cinor Zoom coated f/2.8 lens (for 8mm)	149.50	Cash or	14.95 Down
Pan-Cinor Zoom coated f/2.8 lens (for 16mm)	349.50	Cash or	34.95 Down
Bolex Electric Camera Drive	89.50	Cash or	8.95 Down
Bolex Tripod	78.50	Cash or	7.85 Down
Bolex Titler and Special Effects Kit	299.50	Cash or	29.95 Down
Bolex M-8 Projector with case	169.50	Cash or	16.95 Down
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Just out! 2 superb Pan Cinor DIRECT THROUGH-THE-LENS VIEWING zoom lenses for 16mm cameras. . . Pan Cinor-70 (17.5 to 70mm) . . . **$449.50 Cash or $44.95 Down;** Pan Cinor-100 (25 to 100mm) . . . **$750. Cash or $75. Down.**

1956 KONICA II

More quality features than any camera in this price range!

- V You only use a single fingertip for focusing.
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- V You get more shutter speeds (9 speeds to 1/500 sec.) plus full FMX synchronization.
- V You get needle-sharp, ultra-fast Hexanon coated f/2.8 lens.

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KONICA Eveready case	$9.75
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Stop press! NOW a superb 2¼ x 2¼ Twin lens Reflex with interchangeable lenses!

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Complete with normal 85mm f/3.5 Hexanon lens and 135mm f/4.5 Tele-Hexanon—both, of course, with matching viewing lenses. . . .

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- Built-in **automatic** slide changer for showing and restacking up to 36 slides
- Fingertip focusing of precision f/3.5 coated anastigmat lens
- A "must" for your home. Perfect, too, for salesmen and other commercial users!

• You get so much for so little!

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. . . only **$34.50 Cash or**

$3.45 Down!

Top-Flight new 1956 AURICON SOUND MOVIE EQUIPMENT

"Auricon" has long been synonymous with the finest in 16mm sound motion picture equipment. In this proud tradition, D.F.A. is privileged to present these exciting, superb new models . . .

* Auricon Pro-600 (illustrated) Camera-Head	$1165.00	Cash or	$116.50 Down
Auricon Super-1200	4652.15	Cash or	465.21 Down
Auricon Filmagnetic	870.00	Cash or	87.00 Down
Auricon Cine-Voice, Single Lens Mount	695.00	Cash or	69.50 Down
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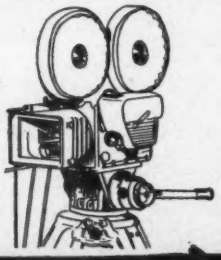
* Please write for Auricon Pro-600 price schedule for suggested accessory combinations at special prices.



Wherever you live, you may purchase your Auricon directly from DOWLING'S Fifth Avenue with only 10% Down and the balance on easy terms. Shipping and insurance is **free.** Order **today!**

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αὐτὸ καθ' αὐτὸ μεθ' αὐτοῦ μονοειδὲς ἀεὶ ὄν.

$$a = \frac{M\kappa}{4\pi^2}$$

An Ad Man's Dilemma . . .

My assignment seemed easy — and most pleasant. Write an ad on Leica.

I began: "We're shouting this from the rooftop!" But the boss, looking over my shoulder, stopped me before my typewriter finished the first paragraph. He said: "One doesn't shout about LEICA. It speaks softly, but with authority, and for itself."

Well, I'll admit I WAS stumped. The boss had a point. Embellishing a Leica camera with the usual adjectives or descriptive phrases — finest, best, sensational or most versatile — while all true enough, seemed quite unnecessary. For here, if ever, is a camera that is really IT.

But what IS IT, I asked myself, while my fingers momentarily rested idly on the typewriter keys . . . PLATO'S SYMPOSIUM had IT. So does Beethoven's Fifth Symphony; or Einstein's THE GENERAL THEORY. In fact, all these have a common denominator: Genius. And here, too, in the Leica M3 — among other Leitz products — is the embodiment of mechanical and optical genius, and certainly the genius of infinite care in manufacture.

As my thoughts again began to impress themselves into the printed page, I again caught the eye of — you knew who. I thought to myself: "He must really think I've blown my stack." But — maybe it's the Irish Crusader in me — I went on: "Boss, read this! I know I'm not selling Plato. And I don't claim that 2300 years hence, the year 1956 will be known as the Leica age. BUT today the Leica M3 IS IT in our world of 35mm cameras. Let's face facts. It IS tops, although I'm afraid this IS also more 'shouting.' But relax, R. J. D., I'll pick up my pay check on the way out, and go shoot . . . Leica pictures!"

Timothy O'Toole

ex-Advertising Manager

P.S. The boss agrees! And to the tune of a $15. raise. This IS an amazing world. Not quite from the rooftop, but at least from D. F. A.'s own Skyline Suite, I have the boss shouting the praises of Leica with not entirely his usual restraint. But, more importantly, we want YOU to join this chorus. If you're considering the purchase of Leica equipment — and you should be — won't you write us today? We want you to enjoy shooting Leica pictures too!

Leica M3 without lens	$288.00 Cash or	$28.80 Down
Leica M3 with 50mm Elmar f/3.5 lens	354.00 Cash or	35.40 Down
Leica M3 with 50mm Summicron f/2.0 lens	447.00 Cash or	44.70 Down
Leica M3 with 50mm Summarit f/1.5 lens	477.00 Cash or	47.70 Down

Highlights from the Vast Range of Leica Accessories

Eveready Case for Leica M3	$ 15.00
Eveready Case for Leica If, IIf, or IIIf (please specify camera model and lens)	12.30
Combination Case for "F" Series Leica (EKOOZ)	48.60
Bayonet Adapter (please specify focal length)	10.50
Leica-Meter "M" complete	34.00
Leica-Meter 2 complete	24.00
Leica Stemar Stereo Unit complete	294.00
Underwater Housing (please specify model)	366.00
Cayoo Flash Unit (please specify If, IIf, IIIf or M3)	24.00
Micro Uno (MIBAC)	111.00
Veloy II Enlarger and Copying Stand	84.00
Focamat Ic Enlarger	138.00
Focamat IIa Enlarger with 50mm and 95mm Focotar f/4.5 lenses, orange filter, 8 x 10 easel	453.00

Braun Hobby Electronic Flash Units

"Standard" Unit with A.C. cord	55.50
"100" A.C. Unit complete	85.00
"100" Dry Battery Unit complete	89.95
"Automatic" Unit complete	109.75

Adox Film

Adox 36-exposure KB-14, KB-17, or KB-21 (please specify)	1.30
Adox 50 foot in metal can KB-14, KB-17, or KB-21 (please specify)	4.80

Publications

Leica Manual and Data Book	6.00
My Experiences in Color Photography, Dr. Paul Wolff	10.00
Pocket Leica Book, Theodore Kisselbach	2.95
The Leica Way, Andrew Matheson	4.50

Leica Product Directory (72 pages) FREE on request to DOWLING'S Fifth Avenue

Other Exciting New Leica Models

Leica If with 50mm Elmar f/3.5 lens — $139.50 Cash or $13.95 Down
Leica IIf without lens — 120.00 Cash or 12.00 Down
Leica IIf with 50mm Elmar f/3.5 lens — 178.50 Cash or 17.85 Down
Leica IIf with 50mm Summicron f/2.0 lens — 276.00 Cash or 27.60 Down
Leica IIIf without lens — 180.00 Cash or 18.00 Down
Leica IIIf with 50mm Elmar f/3.5 lens — 238.50 Cash or 23.85 Down
Leica IIIf with 50mm Summicron f/2.0 lens — 336.00 Cash or 33.60 Down
Leica IIIf with 50mm Summarit f/1.5 lens — 366.00 Cash or 36.60 Down

The Family of Superb Leica Lenses

35mm Summaron f/3.5; screw-mounting — $102.00 Cash or $10.20 Down
35mm Summaron f/3.5; bayonet-mounting — 105.00 Cash or 10.50 Down
85mm Summarex f/1.5; screw-mounting — 360.00 Cash or 36.00 Down
90mm Elmar f/4.0 rigid; screw-mounting — 96.00 Cash or 9.60 Down
90mm Elmar f/4.0 rigid; bayonet-mounting — 99.00 Cash or 9.90 Down
90mm Elmar f/4.0; collapsible; bayonet-mounting — 156.00 Cash or 15.60 Down
125mm Hektor f/2.5; screw-mounting; w/Visoflex — 249.00 Cash or 24.90 Down
125mm Hektor f/2.5; bayonet-mounting; w/Visoflex — 252.00 Cash or 25.20 Down
135mm Hektor f/4.5; screw-mounting — 135.00 Cash or 13.50 Down
135mm Hektor f/4.5; bayonet-mounting — 141.00 Cash or 14.10 Down
200mm Telyt f/4.5; screw-mounting; w/Visoflex — 258.00 Cash or 25.80 Down
200mm Telyt f/4.5; bayonet-mounting; w/Visoflex — 261.00 Cash or 26.10 Down
400mm Telyt f/5.0; screw-mounting; w/Visoflex — 552.00 Cash or 55.20 Down
400mm Telyt f/5.0; bayonet-mounting; w/Visoflex — 555.00 Cash or 55.50 Down

Bayonet-mounting lenses fit the Leica M3; screw mounting lenses fit Leica "Standard" and later models including Leica If, IIf and IIIf.

Any currently available Leica product may be ordered by mail directly from DOWLING'S Fifth Avenue! Shipment will be made with postage and insurance free anywhere in the world. All equipment will be brand new, factory-fresh. Wherever applicable, an E. Leitz, Inc. registration card and import certificate, as well as D. F. A.'s own guarantee, will accompany your new Leica equipment.

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Your trade-in may be used as down payment! It will be returned at D.F.A.'s expense if you don't accept our top offer.
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☐ Send FREE 1956 Catalog. ☐ Send pamphlet on "Deferred Payments."

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This service is limited to Cash or C.O.D. orders for any major equipment we advertise. For budgeted Easy Payment orders, please airmail the coupon on the next page. Or, if you prefer, order by separate airmail letter. Our "No Interest" Easy Payment Plan is confidential, economical, fast... and streamlined to meet your needs!

FREE BONUS

for prompt action!

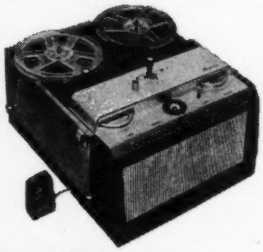
On the first 500 phone or mail order for PENTRON Recorders received as a result of this advertisement D.F.A. will ship without extra charge 6 reels of two hour recording tape, valued at $33.00! Just mention: "Include free tape." But immediate action is recommended, as the supply is limited!

PENTRON WORLD'S FINEST RECORDERS!

- Real Hi-Fi sound for your movies, slides!
- Make your own Hi-Fi tape records at home!
- Practice speeches, use for dictation!
- Let the youngsters use it for school, parties and dances!

What a wonderful world of sound and fun awaits you and your family with a PENTRON Hi-Fi Tape Recorder. PENTRON Recorders have 1001 different uses. And you'll be surprised at how really versatile these great machines are!

Select any one of 3 superb new 1956 PENTRON models . . .



PENTRON *Pacemaker*

Dual Speaker Recorder with ALL THE MOST WANTED FEATURES!

- Unimagic single-lever control
- TWO powerful speakers with high pass filter
- Automatic index counter operates at all speeds
- Instantaneous automatic braking
- Both 7½" and 3¾" per sec. tape speeds
- Straight line loading of tape
- Big 5 watt outut
- Magic eye record level indicator
- Special input jack for recording direct from radio, TV, or phonograph

Regularly $199.95. Special from D.F.A. only $149.50 Cash or **$14.95** Down!

PENTRON *Emperor*

3 Speaker High Fidelity with Separate Roving Speaker for Stereophonic Sound Presence!

Surrounds you with brilliant superb sound! Two heavy duty matched speakers permanently mounted in recorder case. The third speaker is in a separate baffle, and may be placed anywhere in the room. Because only the high tones come from the roving speaker, and the middle and low range from the other 2 speakers, an amazing stereophonic effect is created!

ONLY THE EMPEROR GIVES YOU ALL THESE PROFESSIONAL FEATURES:

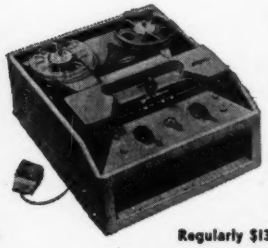
- Illuminated VU recording meter
- 10 watt Hi-Fi push-pull amplifier
- Response 40-12000 cps
- Automatic index counter
- Instantaneous automatic braking
- Both 7½" and 3¾" tape speeds
- Unimagic single lever control

Regularly $249.50. Special from D. F. A. only $187.50 Cash or **$18.75** Down!

Top performance at lowest cost . . .

PENTRON *Clipper*

With exclusive Monomatic single-knob control . . . and jam-packed with other features!



- Both 7½" and 3¾" tape speeds
- Straight-line slot loading
- Operates in any position
- Full 4 x 6 Alnico V speaker
- Takes large 7" reels
- Two input and two output jacks
- Simple to operate . . . beautiful to hear!

Regularly $139.95.
Special from D. F. A. only $109.50 Cash or **$10.95** Down!

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1956 Rolleiflex Rolleicord

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Rolleicord V with coated Schneider Xenar f/3.5 lens **$134.55 Cash or $13.45 Down.**

Rolleiflex with coated Schneider Xenar f/3.5 lens **$217.50 Cash or $21.75 Down.**

Rolleiflex with coated Zeiss Tessar f/3.5 lens **$232.50 Cash or $23.25 Down.**

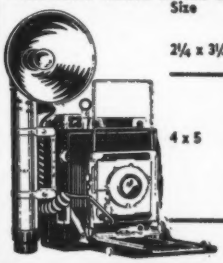
Rolleiflex 2.8D with choice of either Schneider Xenotar or Zeiss Planar f/2.8 lens **$291.50 Cash or $29.15 Down.**

Selected Accessories for Use with Your Rollei

Eveready Case (Rolleicord V)	$14.95	Rolleikin II 35mm Adapter	34.95
Eveready Case (Rolleiflex f/3.5)	17.00	Rolleikin 2.8D	25.80
Eveready Case (Rolleiflex 2.8D)	18.00	Rollei Filters (f/3.5)	4.95
Rolleiflash (illustrated)	29.95	Rollei Filters (2.8D)	7.95
Flashflex	15.95	Rolleimarin	299.50
Lens Hood (illustrated)	4.95	Rolleimeter	24.00
Rolleinar—par I or II (f/3.5)	27.00	Panorama Head	13.95
Rolleinar—par I or II (2.8D)	27.00	Stereo Attachment	13.95

1956 Pacemaker GRAPHIC OUTFITS

All brand new, latest models, with factory guarantee! Includes Graflok back • Ektalite screen • new Graphic coupled rangefinder with Rangelite and automatic parallax viewfinder • new full image wire finder • Graflite 3 cell flash gun • deluxe case • film pack adapter or roll film holder • 6 cut film holders • adapter ring • sunshade • 4 filters. Prices below include all this extra equipment! Easy payments available!



Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ x 3¼	101mm Ektar f/4.5 (1/800 sec.)	$338.	$299.
	105mm Tessar f/3.5	299.	279.
	105mm Ektar f/3.7	343.	294.
4 x 5	135mm Schneider Xenar f/4.7	299.	279.
	135mm Optar f/4.7	368.	319.
	127mm Ektar f/4.7	368.	319.
	135mm Tessar f/4.5	348.	299.
	150mm Tessar f/4.5	348.	299.
	150mm Schneider Xenar f/4.5	348.	299.
	152mm Ektar f/4.5	386.	337.
	135mm Schneider Xenar f/3.8	348.	299.
	150mm Tessar f/3.5	399.	379.
	150mm Schneider Xenotar f/2.8	499.	459.

New Graphic rangefinder is manufactured for 4 x 5 cameras only. 2¼ x 3¼ outfits are supplied with Kalart coupled rangefinder.

1956 MINOX III-S

Fabulous! Weighs 2½ ozs.; 3" long. Automatic transport takes 50-exposure film. Built-in flash; 9 speeds to 1/1000th sec.; sharp f/3.5 lens. With case and chain **$139.50 Cash or $13.95 Down.** Minox Electronic flash unit **$82.50 Cash or $8.25 Down.**

new 1956 Nikon S-2

Life-size rangefinder/viewfinder; rapid film transport; full synch'; speeds to 1/1000th sec. With Nikkor coated f/2.0 lens **$299.50 Cash or $29.95 Down;** or with Nikkor coated f/1.4 lens **$345.00 Cash or $34.50 Down.** A real gem!

Latest 1956 CANON V

All new Canon V with Canon lens indicated: 50mm f/1.8 **$325.00 Cash or $32.50 Down;** 35mm f/1.8 **$350.00 Cash or $35.00 Down;** or 50mm f/1.2 **$450.00 Cash or $45.00 Down.**

New 1956 Automatic Exakta VX

With fully automatic diaphragm lens listed: Tessar f/2.8 **$259.50 Cash or $25.95 Down;** Westagon f/2.0 **$289.50 Cash or $28.95 Down;** Biotar f/2.0 **$345.00 Cash or $34.50 Down;** Xenon f/1.9 **$351.70 Cash or $35.17 Down.** With Pentaprism R/F add **$47.00 Cash or $4.70 Down.**

ALL NEW 1956 RETINA IIIc

Built-in exposure meter and with normal Xenon coated f/2.0 lens in M-X shutter **—$190.00 Cash or $19.00 Down.** Optional: Curtar 35mm coated f/5.6 wide angle lens **$62.50 Cash or $6.25 Down;** Longar 80mm coated f/4.0 telephoto lens **$82.50 Cash or $8.25 Down.** Retina IIc **$139.50 Cash or $13.95 Down.**

New 1956 automatic SLIDE PROJECTORS

Bell & Howell Robomatic **$139.50 Cash or $13.95 Down;** Revere "553" **$79.50 Cash or $7.95 Down;** Revere "555" **$89.50 Cash or $8.95 Down;** Revere "888" **$144.50 Cash or $14.45 Down;** Revere "888" Deluxe **$159.50 Cash or $15.95 Down.** Revere Models include 7 trays.

new 1956 Zeiss CONTAFLEX

Ground-glass eye-level focusing is combined with split image rangefinder. Tessar 45mm f/2.8 coated lens with fully automatic diaphragm! Contaflex I **$169.00 Cash or $16.90 Down;** Contaflex II (Built-in Meter) **$199.00 Cash or $19.90 Down.**

1956 POLAROID Land Cameras

Highlander Camera only **$69.95 Cash or $6.95 Down.** Complete Highlander outfit: camera, flash, meter, case for outfit, and 3 rolls of film only **$97.50 Cash or $9.75 Down!** Speedliner **$89.75 Cash or $8.97 Down;** New 700 **$125. Cash or $12.50 Down.**

1956 2¼ x 2¼ Single Lens Reflex Cameras!

Hasselblad 1000F with Ektar coated f/2.8 lens **$379.00 Cash or $37.90 Down;** Hasselblad Super-wide with Biogon Coated f/4.5 lens **$489.50 Cash or $48.95 Down.** Exakta 66 with Tessar Coated f/2.8 lens **$319.50 Cash or $31.95 Down.**

1956 CONTAX IIA and IIIA

New full synchro models! IIA with Sonnar coated f/2.0 lens **$345.00 Cash or $34.50 Down;** or with Sonnar coated f/1.5 lens **$374.00 Cash or $37.40 Down.** For Contax IIIA with built-in exposure meter add **$38.00 Cash or $3.80 Down.**

Top 1956 16mm Equipment!

B&H 70-DR, TTH f/1.9 **$385.50 Cash or $38.55 Down;** Revere 100' 16mm turret camera (model C-103), f/1.9 **$194.50 Cash or $19.45 Down;** or f/1.5 lens **$252.50 Cash or $25.25 Down;** Cine-Kodak Special II, Ektar f/1.4 **$1280.00 Cash or $128.00 Down.**

1956 KODAK Brownie Movie Outfits

Complete outfits with latest Brownie camera and projector. With single lens (f/2.7) camera **$91.25 Cash or $9.12 Down;** or (f/1.9) camera **$106.50 Cash or $10.65 Down;** or turret (f/1.9) camera with wide angle and telephoto **$141.50 Cash or $14.15 Down.**

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THE LAST WORD

(*Continued from page* 16)

speed here was 1/15 second with the lens wide open, on Kodak Plus-X film.
APO, San Francisco A/1C H. Friedentag

What You Thought

Sirs:

What in the world is happening to MODERN PHOTOGRAPHY? I have just been through your May 1956 issue, and the photographs, the editorial pieces, were entirely too personal, too individual, in short, too creative.

Their freshness was too devoid of sentimentality; their esthetic qualities were too natural and original; there was entirely too much art and not nearly enough of "professional technique" or artiness or gadgetry.

Few people can really enjoy fresh air and even fewer (at least this is true of photography) can enjoy fresh insight. Therefore, in the interest of self-protection, your magazine's self-protection, I would recommend that you hastily back off that dangerous limb you are on—it might be rotten.
Norman, Okla. Norman Lee Chappell

P.S. If you insist on taking such risks, though, I would like to offer you my congratulations and encouragement.

Sirs:

You are so right about camera clubs in your article in the May 1956 issue. Thanks for the write-up. I think some improvement will come from your look at clubs. Be Modern always.
Detroit, Mich. Edmund Pankonin

Sirs:

Please record a pat on the back for the refreshing article on a "fresh outlook" by Mabel Scacheri, May, '56 in her column on camera clubs. I'm surprised. I'm glad. . . .

Medals for George Wright too. (*Books in Use*). He really recommends good books.
Fishkill, N. Y. F. E. Fisher

A Matter of Identification

Sirs:

Unless I am mistaken the Dick Hanley risking his neck in your excellent picture series (*Try a Sequence for Change of Pace,* MODERN, Jan. 1956) is the same neck risking Dick Hanley I met on a couple of Pacific islands in World War II when he was a photographer for *Yank,* the G.I. magazine. Glad to know he's still around and risking his neck.
New York, N.Y. George Schwartz

• *Back in World War II Army photographer Dick Hanley did things like crawling between Marine and Japanese lines to make pictures of how our lines looked to the enemy. Last heard from he was leaning over the 86th floor parapet of the Empire State Building in order to take photos of a window washer. —Ed.*

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BIOGON 53mm f4.5

SONNAR 180mm f4.8

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- **Multifocus Range-Viewfinder** — combines focusing and viewing image in one finder — instantly couples for each specific lens selected — delineates exact field for each lens.
- **Revolving Back** — permits changeover from horizontal to vertical format — and vice versa — without disturbing camera.
- **Camera Movements** — back tilts and swings, rising and tilting lens standard and drop bed for control of perspective distortion and depth-of-field.
- **Triple Extension Bellows** — to permit full use of 180mm Sonnar — and for extreme close-ups.

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- **100mm f2.8 PLANAR** — An important optical development in which the maker has achieved a high order of correction at large apertures. Resolution and color correction approach the performance normally associated with slow commercial lenses. The Planar is a magnificent all-around lens — and of a speed that makes it ideal for available light photography.
- **180mm f4.8 SONNAR** — Based upon the designs of the famous lens which earned its reputation in miniature and movie photography, the 180mm Sonnar is a worthy companion to the Biogon and Planar. There are only 6 glass-to-air surfaces assuring maximum brilliance — and the Sonnar is fully color corrected and suffers no vignetting even at full aperture.

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100mm Planar and 53mm Biogon	955.50
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New Photo Books

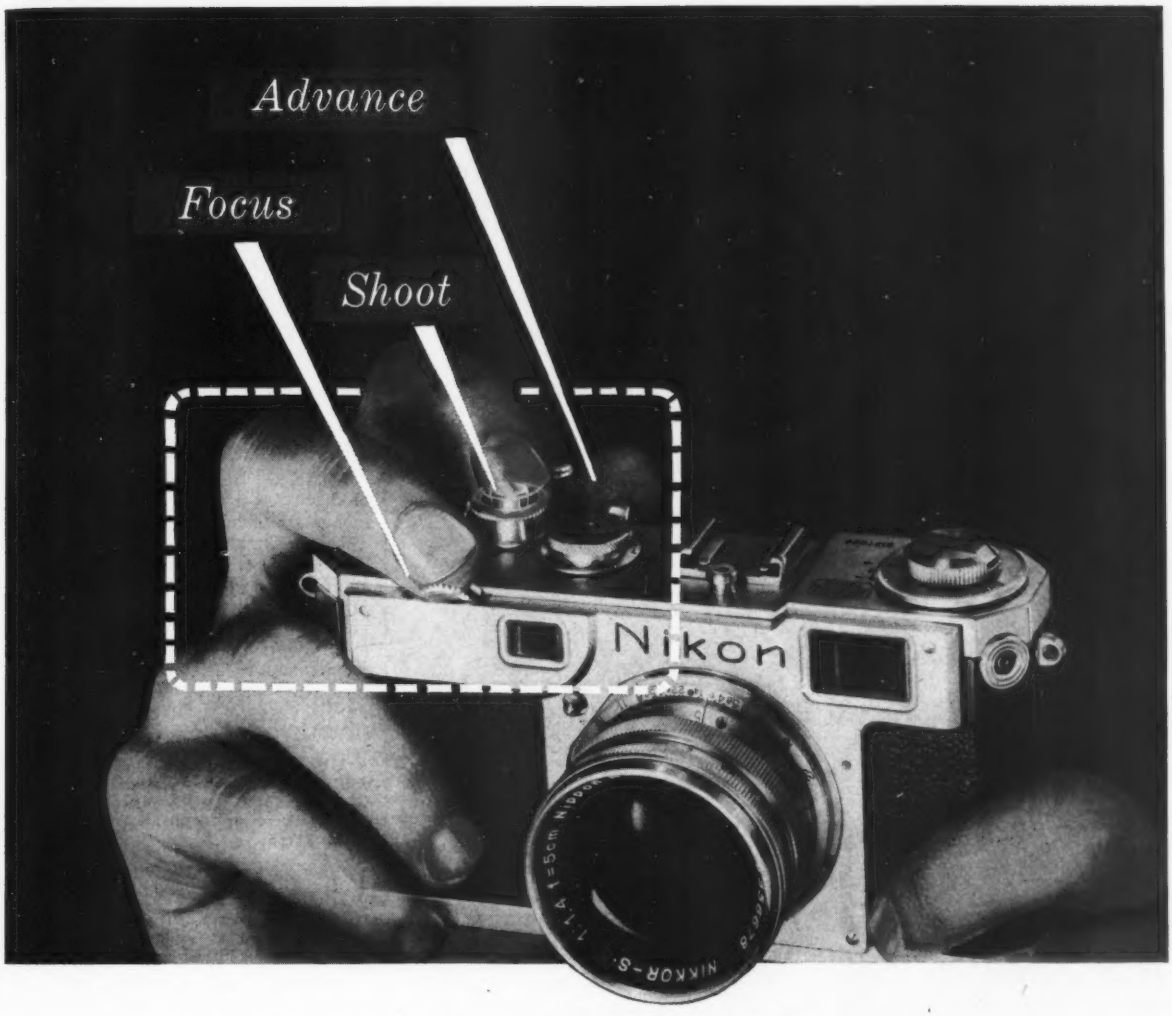
SENSITOMETRY, by L. Lobel and M. Dubois, Focal Press, Ltd., London (1955), 261 pages, illustrated, cloth bound, $5.00.

Sensitometry is a foreign subject to most practicing photographers. Yet a knowledge of it is prerequisite to a fundamental understanding of the photographic process. In effect, then, this means that photographers utilize the photographic process without knowing much about their medium. It is not likely that this revised, translated edition of the late L. Lobel's and M. Dubois' original French text will change the situation appreciably.

Not many books have appeared on sensitometry. In the German language Eder's *Sensitometrie* was the bible in this field for many years. Then the late Loyd Jones' book *Photographic Sensitometry* appeared in the early 1930's as the standard English language reference. Shortly thereafter (1936) the book *Manuel de Sensitometrie* by Lobel and Dubois gave French-speaking nations a source of reference. In spite of this general availability of information on the subject, working photographers did not feel a need for it, probably because those engaged in the science and technology of photography, who did appreciate the basic significance of sensitometry, managed to establish such wide limits of acceptable error in the use of photo-sensitive materials that knowledge of the subject became a very secondary issue with picture-takers. The fact is, however, that full utilization of photography cannot be attained until practical photographers learn enough about the properties of their materials to achieve consistently those results which chance performances indicate are the ultimate goals of photographic art.

Now for a few comments about the book proper. It contains the usual treatments on what sensitometry is, how exposure and density are measured, reciprocity law failure, the characteristic (sic) curve, tone reproduction, applications of sensitometry in practice, etc. It is well illustrated by curves, but poorly illustrated by practical examples. The treatment is generally factual, but certainly not convincing, except possibly to those long since converted to the ways of sensitometry. The discussions on color sensitivity and tone reproduction are superficial and at times quite naive. Psychological and psychophysical influences are ignored, which makes it next to impossible to tie in rigorous

(*Continued on page* 28)



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Camera quality is important and equally important is how quickly you can put that quality to work.

To get your picture, you must advance the film and focus the lens before you release the shutter. There's no short-cut. You can't skip a single step. It's advance – focus – shoot... 1 – 2 – 3... and the more quickly and smoothly you get it done – the more quickly you get to your picture.

Try the Nikon S-2 just that way: set your thumb on the advance lever – your middle finger on the focus wheel – and your forefinger on the body release. Note how easily you go through the three operations – advance the film – focus the lens – and shoot. Your fingers move but there is virtually no movement of the hand – no shifting to lens and back. And your left hand remains passive, concerned only with supporting and steadying the camera.

Now try this with any other '35' in the field. Go through the same three necessary operations: advance – focus – shoot... and you will understand one reason why so many amateurs and professionals choose the Nikon S-2... *the fastest handling '35' in the field.*

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NEW PHOTO BOOKS

(*Continued from page* 26)

laboratory sensitometry with visual end results. The use of expressions like "ultraviolet light" show sloppy editing, when it is well known that "light" refers only to visible radiation, whereas "ultraviolet" radiation is invisible. The straight-line portion of the D-Log$_{10}$E curve is over-emphasized, and not nearly enough importance is placed on the toe portion of the curve. P.O.P. materials are fluffed off as ancient simply because convenience of use has led to a wider adoption of D.O.P. materials. I defy anyone to produce a print from a negative with a developing-out-paper which has the full range of detail presented in a print made on printing-out-paper.

All in all, this book can be considered only as a beginner's reference in laboratory sensitometric procedures. The occasional references and examples to imply that its contents are slanted toward practical photography are misleading, and do more harm than good in encouraging photographers to learn about a subject that could be of tremendous value to them if its teachings were properly elucidated.

—LLOYD E. VARDEN

A GUIDE TO UNDERWATER PHOTOGRAPHY, by Dimitri Rebikoff and Paul Cherney. 95 pages. Illustrated by black-and-white photographs. Greenberg, N. Y. Price $1.95.

It is obvious that underwater photography is growing in popularity by leaps and bounds. New books on the subject are presenting themselves weekly—here is one of French origin.

It begins with standard historical information and some well established facts on underwater housings. Author Rebikoff has definite ideas, most of them being sound and based on several years of practical underwater photographic experience. His statements lead you to feel he is intolerant of ideas other than his own. He states that the 35mm camera is the most suitable, and he certainly has many good reasons for saying so. However, if you ever tried to sell a 35mm color picture to a magazine, you might find a change to a larger negative practical.

Rebikoff makes the statement that optimum underwater distances are 10 feet for black-and-white, and 4-6 feet for color. These distances may be correct for the Mediterranean, but they are not universal. They certainly do not apply to the Bahamian waters at their best, say in March, or to the Gulf Stream, or many beautiful locations in the Pacific, where these distances can be easily doubled or tripled.

In his chapter on lenses, he states: "When a flat window is used, only the central part of the picture has sharp images." I would say he is correct in his statement, but with a well-exposed underwater picture, it would take laboratory measurements to detect the im-

perfect edges. I believe his statement that painted housings will cause window fogging to be incorrect.

As to underwater lighting, he states that changing flashbulbs is often impossible. I have never noticed any unusual difficulty, at least down to 120 feet. As a conclusion to this, he recommends electronic flash. We all agree that a well-constructed electronic flash, even though it is bulky and heavy in comparison to the flashbulb, is the better underwater flash; but when you consider that the price of the electronic flash unit is about $300, while the flashbulb unit can be obtained for $60, the popularity of the latter is evident.

No one is better able to discuss the underwater torpedo than its designer, Rebikoff. His thoughts are slightly biased in its favor; in fact, he spends 13 pages on this expensive instrument.

To summarize: The author is an excellent underwater photographer in his own right. His remarks on underwater photographic technique, such as framing and proper background are tops. Although he has pictures of various underwater cameras, he compliments only those of his own design. He becomes too technical in a guide for amateurs just starting to learn about this fascinating sport, and adds little to that which has already been published.

—H. S. MONCRIEF

Mr. Moncrief is Sales Manager of the Fenjohn Underwater Photo and Equipment Co. and is an authority on underwater photography.

THE SWEET FLYPAPER OF LIFE, photographs by Roy DeCarava, text by Langston Hughes. 98 pages. Simon and Schuster. Paper $1, cloth $2.95.

Take one talented photographer, add one poet and stir with emotion, and you may approximate the recipe for this warm, human, moving book.

After a Guggenheim year, Roy DeCarava had a stack of fine pictures which attracted the attention of Hughes, which was fortunate, since ranking poets are scarcer, if anything, than first-rate photographers. Hughes has written a fictional thread around these pictures, a strong, affirmative story, and the two together are far more than the sum of the parts.

Both pictures and text are completely realistic about the often difficult life in Harlem, and just as realistic about the courage and humor and strength. This should make you proud of the human race.

There are two reasons you should own this book. It is an example of a new form, the marriage of words and pictures, which is slowly finding itself and will be very important in a not-so-distant future. Just as importantly, you will be delighted with it as a book, and it will stay warm in your memory for a long, long time.

—GEORGE B. WRIGHT

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 147.

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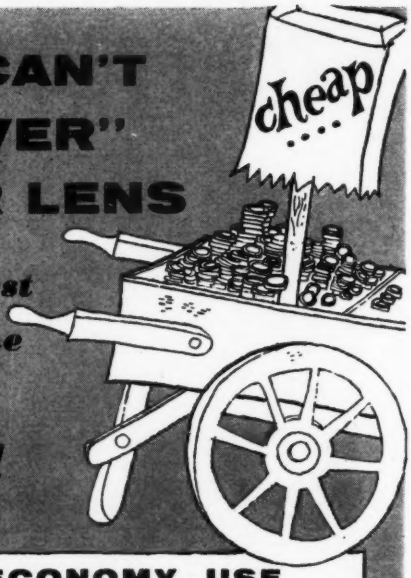

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#SF-607 $5.25
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#SF-642 $5.25
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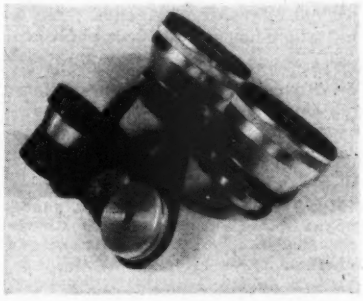
At last! A workable system for making wide-angle shots with your stereo camera.

All stereo cameras using the standard 23 x 24-mm format have permanently fixed lenses. Up to now, you simply accepted the field of view of the 35mm lenses and worked within it.

Recently however, a wide-angle lens attachment, the Steinheil Stereo-Redufocus (*photo 1*), has changed the picture. If you own a Stereo Realist St-41 or St-42 or an Edixa stereo



1. Steinheil Stereo-Realist Redufocus fits Realist cameras St-41 and St-42. Viewfinder is *at left*. Knurled knob, *bottom*, attaches unit to camera with tripod screw.

camera, this new wide-angle converter will alter the effective focal length of your lenses from 35mm to 25mm, an increase in taking angle of about 40 percent.

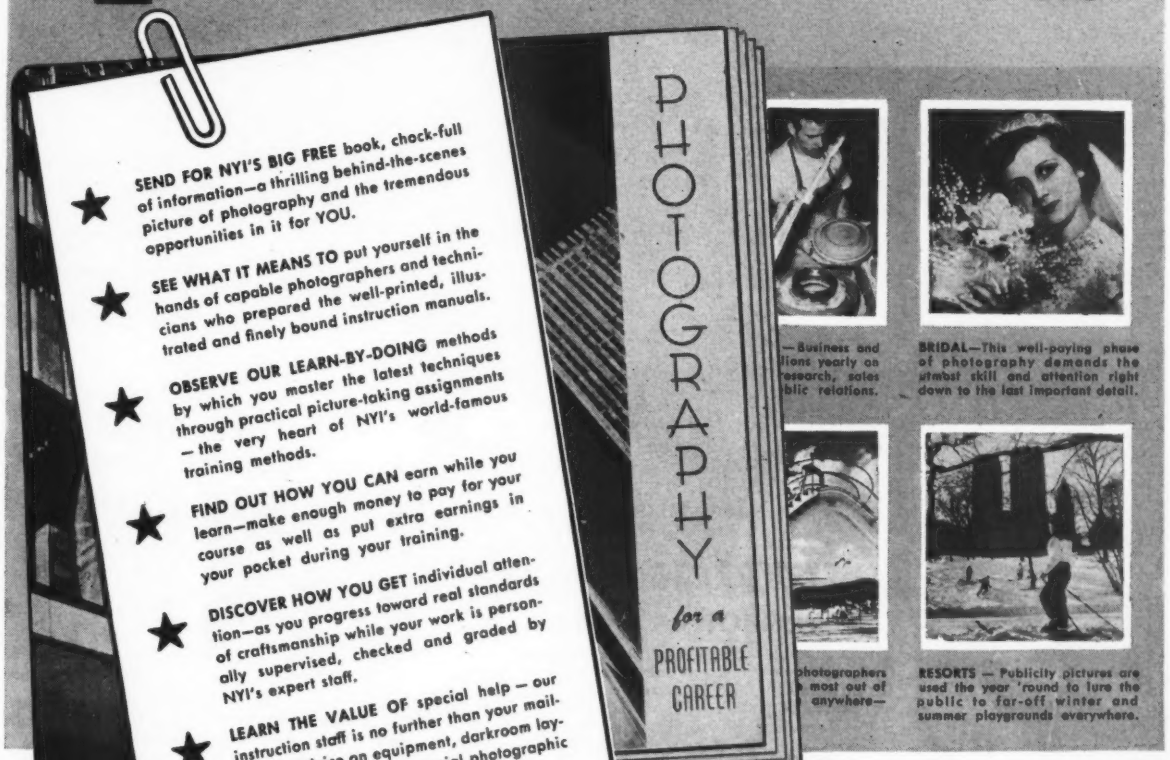
Mechanically and optically, the Steinheil unit is of superior quality. The unit has its own parallax correcting viewfinder and attaches to the camera by the camera's tripod socket.

With the unit in place, your exposure calculations will be the same as without the converter. Focusing with the converter in place is another matter. You must set the camera's focusing knob at double the actual camera to subject distance. In other words, if your subject is say, ten feet from the camera, you set the camera's focusing mechanism to 20 feet.

Photos 2 and 3, page 36, compare the area framed by normal 35mm lenses alone, and with the wide-angle attachment in place. You will notice that not only is a greater area included in the

(*Continued on page* 36)

NYI Home Study Training Offers These 7 EASY STEPS TO SUCCESS in PHOTOGRAPHY for YOU



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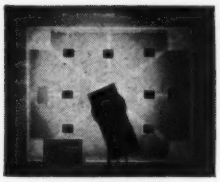
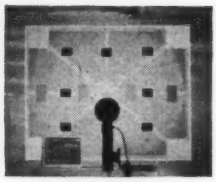


Competitive Unit



Heiland Strobonar

These photos—taken with the same exposure on the same roll of film and printed on the same sheet of paper—show the amazingly even light distribution of the exclusive miniature reflector used on Heiland Strobonars, compared with ordinary units. Only light of this quality can eliminate dark corners and hot spots when you use flash on-camera, and—even more important—give evenly lighted pictures when you use flash off-camera, the professional way.

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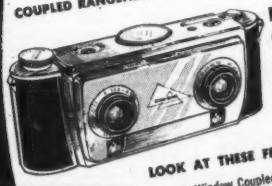

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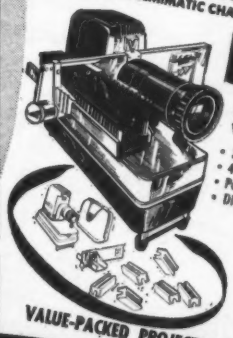

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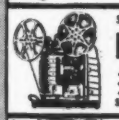

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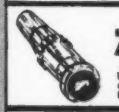

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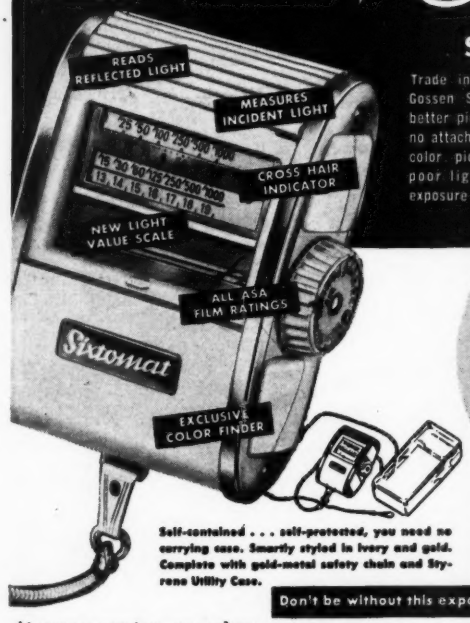

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MODERN STEREO

(*Continued from page* 30)

2. Standard 35mm focal length lenses produced this shot with perspective as you would normally see it in life.

picture with the wide-angle lens, but the perspective is also quite different. Near objects are larger in proportion to the distant objects than is true in stereo pictures made with normal

3. With the Redufocus over the normal Realist lenses, focal length was reduced to 25mm and coverage was increased 40 percent with same camera-to-subject distance as photo 2. Perspective was considerably exaggerated.

lenses. This creates a very startling effect with some subjects.

Apart from giving illusions of greater than actual depth, the Steinheil converter is certainly a useful tool. How many times I wished that I had been able to include a little more area in my picture to create the desired effect with certain subject matter. With this attachment, it's possible.

The center sharpness of these lenses proved equal to that of the regular lens on my camera. However, the corners vignetted very slightly and were less sharp than the center. This is typical of most extreme wide-angle lens systems. It is a neat trick to make a good wide-angle system like this. Price of the Steinheil Stereo Redufocus, with leather case, is $119.50—THE END

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35mm & REFLEX CAMERAS

	New	Used
Argus C3 Case & Flash	66.50	29.95
Argus C4 Case & Flash	99.50	44.50
Argus C44 MX RF	109.50	
Bolsey Explorer, Case, Flash	47.95	19.95
Bolsey Jubilee, Case & Flash	79.50	39.50
Bolsey B f3.2 RF	58.50	24.50
Bolsey B Threesome, Case, Flash	66.50	29.50
Canon IV S2 f1.8	284.00	128.50
Canon V f1.8	350.00	
Contax IIA Tessar f3.5	261.00	87.50
Contax IIA Sonnar f2	345.00	134.50
Contax IIIA w/meter f3.5 Tessar	299.00	149.50
DeJur D1 f2.8	42.50	19.50
E.K. Pony 135C, Case & Flash	49.65	14.50
Kodak Retina IIC f2.8	139.50	79.50
Kodak Retina IIIC f2	190.00	113.00
Kodak Signet 35	75.00	39.95
Leica IIF f3.5 Elmar	177.00	89.50
Leica IIIF f2 Summicron	336.00	159.50
Leica M3 f2 Summicron	447.00	287.50
Nikon S2 Nikkor f2	299.50	184.00
Nikon S2 Nikkor f1.4	345.00	219.00
Ricoh 35 f3.5 Case, Flash	59.95	29.50
Voigtlander Prominent f1.5 MX Synch	270.00	134.50
Voigtlander Vitessa f2	139.50	79.50
Voigtlander Vito B	45.50	26.50
Zeiss Contaflex I f2.8 Westar	169.50	89.50
Zeiss Contaflex II f2.8 Westenar	199.50	119.50
Exakta VX Penta Prism RF f1.9 Xenon	389.70	259.00
Hasselblad f1000 f2.8	379.50	192.50
Exa f2.9 Meritar	85.00	47.50
Praktiflex f2.8 Westar	99.50	84.50
DeJur Reflex f3.5	99.50	39.50
Graflex 22 MFX f3.5	74.50	39.50
Minolta Autocord f3.5	99.50	54.50
Rolleicord V MX f3.5 Xenar	149.50	84.50
Rolleiflex f3.5 Xenar MX	217.50	112.50
Rolleiflex f3.5 Tessar MX	232.50	121.50
Rolleiflex 2.8D Xenotar MX	291.50	172.00
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PRESS & MINIATURE CAMERAS

	New	Used
B&J Speed Press 4x5 f6.3 Synch	127.50	69.50
Century Graphic 2¼x3¼ f4.5	132.50	59.50
Minicord 16mm Twin Lens Reflex, cc	139.50	79.50
Minox IIIS f3.5	139.50	74.50
Polaroid Highlander	69.95	39.95
Polaroid Speedliner 95A	89.75	44.50
Robot Royal III MX f1.9 Xenon	295.00	169.50

8mm MOVIE CAMERAS

	New	Used
B&H 134W Companion f2.5	89.95	39.50
B&H 134U Sportster f2.5	99.95	42.50
B&H 134TA f2.5	139.95	89.50
B&H 252 Monterey f2.3	59.95	34.50
Bolex B8 f2.5	119.50	59.50
Bolex C8 f2.5	89.50	42.50
Bolex C8 Pan Cinor f2.8	214.95	107.50
Bolex H8 f1.9, 1" f1.5, 6.5" f1.9	470.00	254.00
E.K. Brownie f2.7	37.50	18.00
E.K. Brownie f1.9	44.50	24.50
E.K. Brownie f1.9 Turret	79.50	46.50
DeJur Citation f2.5	77.50	44.50
DeJur Embassy Mag. f2.5	106.95	52.50
Keystone Capri K25 f1.9	59.95	29.95
Keystone Olympic K33 f2.5	84.95	42.00
Keystohe Olympic K33 f1.9	104.50	52.50
Keystone Belair K42 f2.5	94.95	47.50
Revere 40 MAC f2.5	104.50	47.50
Revere 41 MAC f1.9 FM	129.50	69.95
Revere 44 MAC f2.5	139.50	69.95
Revere 45 MAC f1.9 FM	164.50	82.25
Revere 50 f2.8 FF	49.50	24.50
Revere 80 f2.5 Woll. FF	97.50	48.25
Revere 81 f1.9 Raptar	122.50	61.50
Revere 84 f2.5	122.50	59.50
Revere 61B f2.5	121.50	54.95
Revere 63B f2.5	152.50	76.25
Wollensak MAC Mod. 23 w/3 lens	239.50	110.00
Wollensak MAC Mod. 28 f1.9	139.50	69.25
Wollensak Spool Mod. 53 w/3 lens	199.50	97.50
Wollensak Mod. 53 Spool f1.9	124.50	62.95

16mm MOVIE CAMERAS

	New	Used
B&H 200 auto load f2.5	174.95	82.50
B&H 200T f2.5	219.95	109.50
B&H 200TA f2.5 Comat	264.95	132.50
B&H DR 70 f2.5	361.50	186.95
Bolex H16 Leader f1.9	269.50	141.50
E.K. Royal Mag f1.9 Ektar	179.50	84.25
Keystone Criterion A9 f2.5	114.50	57.25
Keystone Criterion A12 f1.5	169.50	84.25
Keystone Executive K51 mag f2.5	139.50	64.50
Keystone Executive K56 mag f1.9	189.50	92.50
Revere Mod C16 mag f2.5	157.50	78.50
Revere Mod C26 f2.7 FF	187.50	93.25
Revere Mod 36 f2.5	159.50	79.50
Revere Mod 38 f2.5	199.50	94.50
Revere Mod 101 spool f2.5 FF	139.50	69.50
Revere 103 3 lens turret	252.50	49.95
Wollensak Mag. Mod 91 f1.9	187.50	92.50
Wollensak 93 w/3 lens 1" f1.9, 7" f2.5 WA, 3" f2.8 Tele	287.50	143.50

8mm & 16mm PROJECTORS

	New	Used
B&H 122 Regent, cc 500W w/reverse	179.95	89.50
B&H 253 Monterey, cc 500W	99.95	44.50
Bolex M8 500W cc	168.50	84.50
Kodak Brownie 300W cc	62.00	37.50
Kodak Showtime 8 500W	115.00	52.95
DeJur 500 500W	69.95	34.50
DeJur 750 750W cc	166.00	83.50
DeJur 1000 1000W cc	181.00	91.50
Keystone Bright Beam K70 500W cc	74.95	37.50
Keystone K95 Magnascope 750W cc	129.50	64.25
Keystone K100M Magnascope 500W cc	99.95	44.50
Keystone L109M Regal Mag. 750W Splicer cc	169.50	84.50
Revere 85D 500W cc	124.50	48.50
Revere 90 500 or 750W cc	159.50	64.00
Revere 777 500W cc	127.50	79.50
Wollensak 18 500W or 750W cc	169.50	89.50
B&H Diplomat 173 1000W cc	299.95	149.50
B&H Statesman 273 750W cc	199.95	99.50
Bolex G8-16 Combination 750W	339.50	169.25
Keystone Belmont K161M 750W cc	169.50	84.00
Kodascope Analyst 750W cc	325.00	164.50
Kodak Royal 750W cc	275.00	137.50
Revere 48 750W cc	182.50	92.50
Wollensak 65 750W cc	199.50	98.50

SLIDE & FILM STRIP PROJECTORS

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	New	Used
Minox Mod 30 100W cc	79.95	39.50
A.O. Educator 500 500W SS	103.50	49.95
A.O. Producer 500 500W SS	69.50	39.50
A.O. 300 300W cc	42.95	29.50
Argus 300W 2x2 & Bantam	37.50	18.25
Argus 300W w/semi auto cc	59.50	29.95
Brumberger Automat 1363 300W	69.50	34.25
Brumberger Rocket 1314 200W Blower	39.95	19.50
Golde Coronet 300W	44.95	22.95
Golde Cromatic 300W cc	59.95	29.95
Kodak Merit 150W	26.50	13.50
Kodak Signet 300 Mod A	69.50	29.95
Kodak Signet 500 Mod I 500W	82.50	39.50
Labell Director 300W	59.50	29.95
Traveler 22 300W	64.50	32.50
Ringmaster 33 300W	119.50	59.95
Producer 55 500W	79.50	39.95
Professional 75 500W	154.95	72.50
Mansfield A35 100W cooled	19.95	
Midway 300W	40.75	20.50
Midway 500W	47.50	23.50
Prado 500 100mm Hektor f2.5	168.00	82.50
Revere 444 300W cc	69.50	28.50
Revere 553 300W auto cc	79.50	39.50
Revere 555 500W auto cc	89.50	44.50
Revere 888 auto 500W cc	144.50	72.50
Skan 200W	29.95	14.95
Skan 300W	39.95	19.25
Skan SP 300W cc	46.50	23.50
Instructor 300W SS	89.50	44.50
SVE Instructor 500W SS	109.50	54.50
Schoolmaster 300W SS	64.50	32.95
Skyline Deluxe 300W	59.75	29.95
Skyline Auto 300W	54.95	27.95
TDC Headliner 200W or 300W	39.95	19.50
Headliner 300W w/semimatic	49.99	24.50
Headliner 303 300W w/semi cc	54.50	27.95
Streamliner 500 Duo	84.50	39.50
Streamliner 300W Duo	67.50	33.50
Mainliner 300W w/semi	59.50	29.50
Professional 500W	99.50	49.95
Deluxe Mod D 300W w/semi	67.50	33.95
Project-o-view 150W	69.95	34.75
Viewlex Mod 25C SS 500W	87.50	43.50
Viewlex Mod 22C SS 300W	69.50	34.95
Viewlex V2C SS 150W	54.75	27.95
Viewlex V35LA w/auto 500W	84.45	42.50
Viewlex V35 w/man 500W	79.95	39.95
Viewlex V33 300W w/change	61.50	39.95
Viewlex V3 150W w/change	43.00	24.50
Viewlex V33LA 300W Remote	67.00	33.95
Viewlex V44S 300W	55.50	27.50
Viewlex V4S 150W	45.25	22.65
Project-o-matic SS w/6 trays	69.95	34.95
Viewmatic 500W or 750W auto cc	49.50	24.15
V45 500W	74.50	37.50
A.O. Reviewer 500W	95.00	47.50
Brumberger Fleetwood 1405 300W	69.50	39.95
Riviera 1422 300W	59.50	29.50
Viewlex Mod V53 300W	67.95	33.95

STEREO CAMERAS

	New	Used
Busch Verascope f3.5 RF	269.50	134.50
Edixa Stereo IA f3.5	59.95	29.50
Edixa Stereo IIA f3.5 RF Self timer	79.95	39.95
Edixa Stereo IIIA f3.5 RF Exp Meter	99.50	49.95
E.K. Stereo MX Synch	84.50	44.50
Iloca Stereo II f3.5	125.00	59.50
Revere 33 f3.5	174.50	79.50
Tere-all f3.5 M Synch	49.95	29.50
Graphic Stereo f4 FM Synch	66.50	39.50
Realist RF f2.8	198.50	99.50
Realist RF f3.5	159.00	69.50
Realist f3.5 X Synch	88.50	44.50
TDC Colorist f3.5 MFX Synch	69.50	34.95
TDC Vivid f3.5 MFX Synch RF	129.50	64.95
Viewmaster Personal f3.5	89.50	44.50
Wollensak f2.7 MFX Synch	199.50	89.95

STEREO PROJECTORS

	New	Used
Nord 2 f3.5 2-500W Blower Cooled	99.50	49.50
Stereo Realist 81 2-f2.8 2-500W	449.50	229.95
Stereo Realist 82 2-f2.3 2-1000W	595.00	299.50
TDC Vivid 2-f3.5 2-500W	149.50	74.50
TDC Vivid Deluxe 2-f3.5 2-750W	179.50	84.95
Projecto view 2-f2.8 2-300W	144.50	72.50

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	New	Used
Astra Color Guide 65	139.00	67.50
Baby Blitz 45W sec	39.50	19.95
Braun Hobby 100W sec	85.00	29.50
Braun Hobby Standard 60W	55.50	27.50
Cebe I 22W sec	59.95	29.95
DeJur 60W sec	54.95	27.95
Econo flash IIIA 53W sec	59.50	29.95
Model IV—X Color Rating 90-100	110.00	54.50
FR Mod II 60W sec	42.50	34.50
Garflex Stebo flash I 50W sec	89.00	44.50
Strobflash II 100W sec	115.00	54.50
Strobflash IV 200W sec	165.00	82.50
Heiland Strobonar 7 40W sec	55.95	28.50
Strobonar 71A 80W sec	99.50	49.50
Strobonar I 1/2000 per sec	99.50	44.50
Strobonar III 6500K color temp	135.00	67.50
Strobonar IV Wet and AC	369.00	184.50
Strobonar V Batt Pack HR40	119.50	59.50
Strobonar VI 6500K Color Temp	141.60	74.50
Limelite 60 Guide #85	79.50	39.95
Megalume Mod I 100W sec	167.95	83.95
Model II 200W sec	275.00	137.50
Mighty Light AC 6300K Color Temp	44.95	24.50
Mighty Light D Batt	59.95	29.95
Mighty Light Deluxe 6300K	79.50	39.50
Sun Lite II 225 Guide 80	79.50	39.50
#240 Guide 80	89.50	44.50
#110 AC Guide 80	62.50	30.95
Sunlite 500 Kodachrome 50	49.50	24.50
Ultrablitz Expert IV 80W sec	49.95	39.50
Matador 135W sec	99.95	49.50
Reporter I 225W sec	194.50	97.25

LENSES FOR NIKON, LEICA, CONTAX, CANON

	New	Used
21mm Biogon f4.5 WA	249.00	149.50
25mm Nikkor f4 WA	169.50	89.50
28mm Nikkor f3.5 WA	149.50	89.95
35mm Elmar f3.5 WA		37.50
35mm Summaron f3.5 WA	96.00	54.00
35mm Nikkor f2.5 WA	139.50	69.95
35mm Viogon f2.8 WA	183.00	84.50
35mm Serenar f2.8	110.00	49.50
35mm Xenogon f2.8	79.95	39.50
50mm Nikkon f2	89.00	49.50
50mm Nikkon f1.4	199.50	99.50
50mm Sonnar f2	146.00	74.50
50mm Summitar f2	88.00	44.00
50mm Summarit f1.5	177.00	84.95
85mm Canon f1.5	238.00	160.00
85mm Nikkor f1.5	299.50	149.50
85mm Zeiss Sonnar f2	229.00	114.00
85mm Nikkor f2	175.00	82.50
85mm Serenar f1.5	238.00	119.50
85mm Summarex f1.5	360.00	169.00
85mm Sonnar f2	229.00	109.95
90mm Elmar f4	90.00	45.00
100mm Canon f3.5	115.00	79.50
105mm Nikkor f2.5	152.50	76.50
125mm Hektor f2.5	147.00	79.50
135mm Hektor f4.5	135.00	72.50
135mm Canon f3.5	130.00	55.00
135mm Zeiss Sonnar f4	146.00	74.50
135mm Serenar f4	108.00	49.50
135mm Nikkor f3.5	135.00	69.50
180mm Nikkor f2.5	499.00	
200mm Telyt f4.5 w/RH	258.50	129.50
250mm Nikkor f4	324.00	
400mm Telyt f5	450.00	
400mm Novoflex f5.6	189.50	99.50
500mm Nikkor f5	649.50	
800mm Canon w/RH	585.00	299.50

EXAKTA, CONTAX D, PRAKTICA, PENTACON LENSES

	New	Used
35mm f2.5 Angenieux WA	99.50	49.50
40mm f3.5 Makro-Kilar	89.95	42.50
40mm f4.5 Tessar	75.00	39.95
50mm f1.5 Angenieux	165.00	79.50
50mm f2.8 Tessar pre-set	65.00	32.50
50mm f2.8 Westanar	69.00	39.95
58mm f2 Biotar pre-set	125.00	62.50
75mm f1.5 Biotar	216.50	108.50
85mm f2.8 Steinheil	65.00	37.50
90mm f1.8 Angenieux	149.50	76.50
135mm f3.8 Sun Sele	29.50	14.95
135mm f3.5 Soligar pre-set	119.50	49.50
135mm f3.5 Pieskar pre-set	149.50	59.50
135mm f3.5 Colinar pre set	39.50	19.95
135mm f4.5 Xenar	84.95	42.50
135mm f4 Triotar	75.00	37.50
240mm f5.5 Xenar	124.95	62.95
400mm f5.6 Novoflex	189.50	94.50
400mm f5.5 Megor pre set	199.50	99.50

TRIPODS

	New	Demonstrator
Star D Standard D18	15.40	11.50
Star D Meteor D21	17.50	12.20
Star D Conquest D20	19.95	13.95
Star D Comet D22	22.50	15.95
Testrite	19.95	16.00
Quick Set High boy Elevator	53.00	34.50
Quick Set Husky Elevator	47.00	32.90
Quick Set Champ Elevator	34.00	19.95
Bower Pocket 44½" high	12.50	9.50
Bower Pocket 45½" high	13.75	10.95
Bower Pocket 46½" high	11.50	8.50
Bower Pocket 47½" high	12.75	9.95
Bower Pocket 55" high	14.75	10.95
Bower Pocket 46" high	10.75	8.50
Bower Pocket 55" high	16.50	12.25
DaLite Unipod 60" high	6.50	4.50
Graflex Speed 67" high	19.95	14.50

EXPOSURE METERS

	New	Used
Argus Mod L3 w/incident light adapter cc	16.95	8.50
Bewi Meter Amateur	14.95	7.95
Norwood M2	32.95	16.40
Norwood M3	16.95	8.95
GE PR1	32.50	16.50
DeJur Dual Professional	26.95	13.50
GE DW68	26.50	15.95
GE Mascot PR30 cc	16.95	9.95
Gossen Dual Sixon w/chain	13.95	6.99
Sixomat X3 w/chain	29.95	14.75
Sixti Shoe For Camera	24.95	12.95
Home Portrait Meter	4.95	2.50
Ikophot Rapid cc	28.00	13.50
Leica Meter 2 w/booster & 2 cc	24.00	12.95
Metraphot 2 cc	17.50	9.95
Minot Meter cc & chain	27.95	13.50
Sekonic Compact cc	8.45	4.50
Sekonic LIII Professional	27.95	13.50
Skan Deluxe	24.50	9.95
Skan Quick	17.50	7.50
Weston DR 853 cc	18.00	12.00
Weston Master II 735 Still	31.50	14.50
Weston Master II 736 Movie	31.50	14.50
Weston Master III	32.50	19.25

MOVIE EDITORS

	New	Used
Mansfield 8mm Deluxe cc	59.50	28.50
Mansfield 16mm Deluxe cc	69.50	31.50
Kalart 8mm EU8	39.50	19.50
Kalart KE 8 or 16	79.50	39.95
Baia Editor 8 or 16	56.75	28.50
B&H Filmotion Editor 16mm	155.95	74.50
B&H Filmotion Editor 8mm	122.50	59.50
Cine Kodak Editing Viewer 16mm	42.50	19.50
Cine Kodak Editing Viewer 8mm	35.00	14.95

16mm MOVIE LENSES

	New	Used
0.5" f1.5 Cine Raptar	55.65	27.95
0.5" f1.5 Elgeet	95.70	47.50
15mm f2.5 Cine Ektar	82.50	46.50
16mm f1.8 Switar	99.50	49.50
16mm f2.8 Yvar	69.50	39.50
16mm f1.9 Xenon	89.52	49.50
17mm f2.7 Cine Raptar FF	34.45	17.50
17mm f2.7 Cine Raptar Focusing	55.65	27.50
17mm f2.5 Sun	39.95	17.95
1" f1.9 Elgeet	58.35	29.95
1" f1.5 Elgeet	89.50	49.95
1" f1.9 B&H TTH	86.95	43.95
1" f2.5 B&H Comat FF	62.95	39.95
1" f0.95 Angenieux	209.50	105.95
1" f1.4 Switar	168.00	84.50
1" f1.5 Switar	115.00	57.95
1" f1.9 Pizar	89.50	49.50
1" f1.5 Cine Raptar	92.75	46.50
1" f1.9 Cine Raptar	58.01	32.50
25mm f1.8 Cine Ektar	90.00	49.95
25mm f1.5 Cine Ektar	185.00	92.50
40mm f1.8 Cine Ektar	114.00	57.50
40mm f1.5 Cine Raptar	115.00	69.50
2" f3.5 Cine Raptar	56.50	39.95
2" f1.9 Cine Raptar	92.50	65.00
2" f1.5 Cine Raptar	130.00	84.50
2" f1.4 Switar	169.50	82.95
50mm f2.3 Xenon	61.50	44.50
2.5" f2.5 Cine Raptar	89.50	57.50
63mm f2 Cine Ektar	115.40	39.95
3" f1.9 Elgeet	63.45	24.50
3" f1.9 Elgeet EK Mt.	73.50	37.50
3" f2.8 Yvar	94.50	47.50
3" f4 Cine Raptar	60.50	30.25
3" f2.5 Cine Raptar	87.50	43.10
3" f2.8 Cine Raptar	68.50	34.50
90mm f3.5 Tele Kilar	74.95	37.50
4" f3.3 Yvar	106.00	36.50
4" f4.5 Cine Raptar	72.50	37.50
4" f2.7 Elgeet	88.95	44.50

8mm MOVIE LENSES

	New	Used
5.5mm f2 Pizar, FF	79.50	49.50
5.5mm f1.8 Switar, FOC	119.50	69.50
0.5" f1.5 Switar, FOC	114.50	55.00
0.5" f1.9 Yvar, FOC	74.50	35.00
0.5" f2.5 Yvar, FOC	49.50	35.00
0.5" f1.9 Cine Raptar, FF	28.09	15.00
0.5" f1.9 Cine Raptar, FOC	45.05	20.00
13mm f1.5 Xenon, FOC	100.30	40.00
13mm f1.9 Cine Ektanon, FOC	41.00	25.00
1.5" f3.5 Cine Raptar, FF	26.50	12.00
1.5" f3.5 Cine Raptar, FOC	41.25	19.95
1.5" f2.5 Cine Raptar, FOC	57.75	26.00
1.5" f1.5 Cine Raptar, FOC	67.50	30.00
38mm f2.7 Elgeet Cinematar, FOC	29.95	15.00
38mm f3.5 Elgeet Cinematar, FF	17.95	12.00
38mm f2.8 Cine Ektanon, FOC	46.50	20.00
38mm f2.8 Cine Ektanon, FOC (E.K. Mt.)	46.50	20.00
38mm f2.5 Cine Ektanon, FOC (E.K. Mt.)	60.00	25.00
38mm f2.5 Cine Ektanon, FOC	60.00	25.00
40mm f1.5 Cine Ektar, FOC	114.00	70.00

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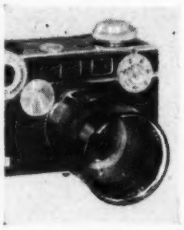
NEW products

Improved Ansco Universal Flash

Several improvements not present in former models are featured on the new Ansco Universal Flash unit, which fits any camera having either ASA or 3mm Continental flash contact posts. A matte or "frosted" area on the surface of the reflector immediately surrounding the bulb socket is said to combine the efficiency and light carrying power of a mirror surface with the even distribution of a matte surface.

In addition, the new flash reflector can be removed from the flash unit for easier storage when not in use. The unit has a new all-metal bulb socket and ejector mechanism. There is an improved electrical circuit, with special rubber mounted and reinforced spring contact. Other features include a built-in extension outlet for multiple flash lighting, and a ready reference chart on the back of the reflector which gives exposure information for all popular Ansco films. Price of the new Ansco Universal Flash Unit, which uses either dry cells or BC cartridges, $7.95. For more information, write:
ANSCO
BINGHAMTON, NEW YORK

Soligor Telephoto For Argus



The new 135mm, f/4.5 Soligor telephoto lens, from Japan, simply screws into the standard lens mount of the Argus C-3 camera. Of five element construction, the lens is a true telephoto type. Featured are: click stop diaphragm, focusing from eight feet to infinity. The telephoto lens comes with a 135mm body clip-on finder. Price, including the finder, $49.95. For additional information, write:
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New Revere 2 x 2 Slide Projector

The new Revere True Automatic "888-D" Deluxe 2 x 2 slide projector contains all the well-known features of the Revere 888. In addition, the "888-D" can be used to show 35mm, Bantam and 1½ x 1½-inch transparencies in all types of 2 x 2 mounts, intermixed. An extra condenser is built-in to the projector to assure full corner illumination when projecting the 1½ x 1½-inch transparencies such as the Rollei Superslide size.

Equipped with a 5-inch Wollensak Anastigmat f/3.5 coated lens and a 500-watt lamp, the new unit is said to assure pin-point focusing. According to the manufacturer, popping is practically eliminated, and the need for refocusing cardboard mounts is greatly reduced by a Built-in Automatic Pre-Conditioning Slide Chamber. Price of the Revere True Automatic "888-D" slide projector, complete with self-contained carrying case covered in durable Irish linen, viewing screen, extra condenser, cord and seven Revere magazine trays, $159.50. For more information, write:
REVERE CAMERA CO.
320 EAST 21 ST., CHICAGO 16, ILL.

New Zeiss Ikophot Rapid Meter

True one-handed operation is featured on the new Ikophot Rapid photo-electric exposure meter, which is similar in appearance to the previous Ikophot model. There are no scales under the needle on the Ikophot Rapid. To use the meter you merely set your film speed in ASA exposure ratings (5-650) or DIN. Then turn one needle until it is superimposed over the other needle and read the calculator scale directly. This scale shows f/stops with both conventional shutter speeds (1/25, 1/50, 1/100 etc.), as well as linear shutter speeds (1/30, 1/60, 1/125, etc), found on cameras with the LVS scale. The same scale shows light value numbers.

Made in the Western Zone of Germany, the meter is furnished with an incident light hood, leather case, and metal safety chain. Price, complete, $28. For more information, write:
CARL ZEISS, INC.
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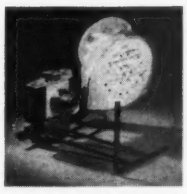
Kodak Technical Close-up Kit



The new Kodak Technical Close-up Kit, is intended principally for medical, industrial, and scientific photography with Kodachrome and Ektachrome Type F. films. (The A and B flashguards supplied with the outfit are designed to pass the correct amount of light for proper exposure of these films at close-up distances.)

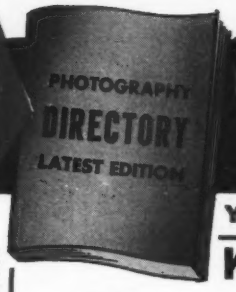
Also included in the kit are: Kodak Pony 828 camera, B-C flasholder, bracket and field frame, Series V adapter ring and Series V Kodak Portra Lens 5. The field frame outlines an area of approximately 3⅛ x 4½ inches at about 7 inches from the camera lens. Because this area is in exact focus and fills the entire negative, when using the Portra Lens 5, it is not necessary to compose and focus each picture individually; you simply place the field frame around or against the subject, then shoot.

Virtue of the size 828 film for this use is that the photographer can have film processed after eight exposures rather than having to wait to complete a roll of 20 or 36 exposures.

Since the Kodak Pony 828 focuses from 2½ feet to infinity it can also be

(*Continued on page 44*)

FREE!



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SIXTOMAT X-3, reg. 29.95	19.25
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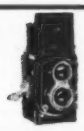

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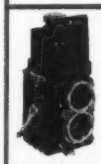

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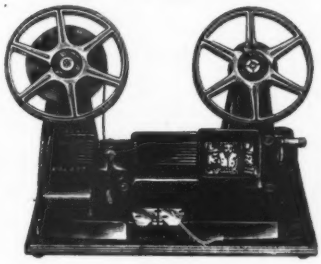
KALART



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Contax IIA, Sonnar F:2	298.00	134.00
Contax IIIA, Sonnar F:1.5	348.00	176.00
Kodak Bantam Special F:2	.....	64.00
Kodak Pony F:4.5 synch	29.75	12.75
Kodak Signet, Ektar F:3.5 Rfdr.	75.00	39.50
Kodak Retina IIA, F:2 Rfdr.	127.50	66.50
Kodak Retina IIC, F:2.8 MX	139.00	83.00
Kodak Retina IIIC, F:2 Ex. Met.	190.00	111.75
Leica IIIA, F:2 Rfdr.	.....	75.75
Leica IIIC, F:2, Rfdr.	.....	95.50
Leica IIIF, Elmar F:3.5	237.00	123.95
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Leica M3, camera only	288.00	.....
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Robot Royal, F:1.9, Rfdr.	295.00	133.75
Robot 'Star', F:2.8 'MX' synch.	79.00	.....
Voigtlander Prominent F:2	220.00	99.50
Voigtlander Prominent F:1.5	270.00	135.95
Voigtlander Vitessa L, F:2.8	139.50	83.50
Voigtlander Vitessa F:2	127.50	71.50
Voigtlander Vito IIA, F:3.5	54.50	32.75
Graflex Super D, 3x4, autom.	289.50	98.00
Kodak Chevron, F:3.5 Rfdr.	198.50	116.50
Kodak Medalist Ektar F:3.5	.....	51.95
Kodak Medalist II, Ektar F:3.5	.....	101.50
Ricohflex F:3.5 ctd.	29.95	18.50
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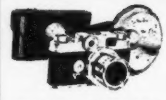
Special $26.50

THE *Sensational* NEW ARGUS C44 AND CASE



- TRADE IN YOUR OLD CAMERA FOR ONE OF THESE MODERN STREAMLINED 35mm ARGUS CAMERAS.

We will give you a NEW ARGUS C44 plus case for your old ...

ARGUS C2+	$89.00	BOLSEY C+	54.00
ARGUS C3+	54.00	KODAK BANTAM+	89.00
ARGUS C4+	44.00	KODAK PONY+	71.00
KODAK 35 W/RFDR+	81.00	KODAK SIGNET+	44.00
BOLSEY B2+	84.00	MERCURY II+	71.00

- BRAND NEW ▶ $97.50
- CARRYING CASE 10.00

▶ IF YOUR PRESENT CAMERA IS NOT LISTED, WRITE FOR OUR GENEROUS TRADE-IN ALLOWANCE OR OUR LOW CASH PRICE.

DIRECT FROM WORLD FAMOUS JAPANESE FACTORY TO YOU!

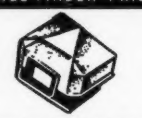
GUARANTEED! To be the finest TWIN-LENS REFLEX you've ever seen at Four Times the price, or **YOUR MONEY BACK!**

JUST LOOK AT THESE SPECIFICATIONS—
- f:3.5 Sharp-cutting Four Element Lens
- Full Synchro M-X-F Shutter with Speeds from 1 Full Second to 1/300 Sec.
- Fully Automatic Film Transport and Counter
- Platform Twin Mount Focusing
- Large Focusing Knob with Handy Film Reminder
- Body Shutter Release
- Built-in Self-Timer
- Built-in Convenient Flash Shoe
- Die Cast Aluminum Construction

Leather Case 20.50
Reg. Value $139.50
SPECIAL $49.50 BRAND NEW

SAME MODEL AVAILABLE—With Shutter Speeds up to 1/200 sec. BRAND NEW $29.50

BRAND NEW RANGE-FINDER PRISM

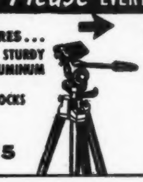


Eye level view-finder and automatic split image range-finder. Complete with extra ground glass and case
Value 89.50 SPECIAL 36.50
Range-Finder Glass Only ... 12.75

TRIPODS *To Please* EVERY CAMERA OWNER!

DON'T RUIN GOOD PICTURES...
- LIGHTWEIGHT • STURDY
- 2 SECTIONS • ALUMINUM
- PANHEAD TILTS
- REVOLVES AND LOCKS
- RUBBER TIPS FOR STEADINESS

ONLY $8.75



...Use a tripod for all slow shutter speeds and for movies
- NEW LIGHTWEIGHT ELEVATING TRIPOD
- 3 SECTIONS • GEAR DRIVEN • SINGLE LOCK
- PANHEAD HANDLE
- RUBBER TIPS

ONLY $11.95

A PRECISION, COMPACT 8mm BOLEX TURRET CAMERA...

At A Startling Low-Price! Hurry...Only A Few Left!
- Variable Speeds (8 thru 64 FPS)
- Twin Snap Turret
- Continuous Run
- Ratchet Wind

Optical Variable Zoom Finder
Wide Angle Finder
Reg. 119.50 SPECIAL 79.50 USED

BRAND NEW ELGEET STEREO OUTFIT FOR ALL 16mm CAMERAS AND PROJECTORS!

Complete with Screen, Spectacles, etc. (No Extras Necessary)
Reg. 259.50
Minifilm Special $59.50

PATHE SUPER 16

LIKE NEW

16mm, 3 lens turret, focus through lens while running, with soundsprockets, including f1.9 ctd lens.

Reg. 499.00
only 267.00

GENUINE LEATHER *Gadget Bags!*

- Great for 35mm cameras, reflex, small press, movie cameras, etc. ...plus all your accessories conveniently provided for... INCLUDES FULL LENGTH...LARGE ...OUTSIDE ZIPPER POCKET.

	List	Special
1—8½x10½x4	$16.95	$ 9.95
2—12x10½x5	21.95	14.95

DELUXE PRO CARRYING BAG 10x8½x5½—Compact...Sueding Lined $11.95

PAILLARD—BOLEX LENSES IN SPOTLESS CONDITION

USE IN ANY 16mm MOVIE CAMERA

16mm F2.8 WIDE ANGLE YVAR LENS	75mm F2.8 TELE YVAR LENS
Reg. $69.50	Reg. $94.50
USED $39.50	USED $49.50

SELL ... TRADE-IN ... GET IMMEDIATE CASH ... EXAMINE MINIFILM'S MOST POPULAR USED BUYS!

LEICA CONTAX NIKON CANON	Used Price	Cash or Trade-In
Canon IVS2, F1.8	$121.50	$105.00
Contax I, F2.8 Tessar	41.00	32.00
Contax II, F2 Sonnar	74.00	60.00
Contax III, F2 Sonnar	89.00	70.00
Contax IIA, F1.5 Sonnar	155.00	135.00
Contax IIIA, F2 Sonnar	169.00	135.00
Contax IIIA, F1.5 Sonnar	179.50	145.00
Leica IIIC, F3.5 Elmar	76.50	65.00
Leica IIIC, F2 Summitar	96.00	80.00
Leica IIIF F3.5 Elmar	124.50	100.00
Leica IIIF, F2 Summicron	174.00	145.00
Leica IIIF, F1.5 Summarit	172.50	150.00
Leica M3, F2 Summicron	278.00	240.00
Leica M3, F1.5 Summarit	298.00	250.00
Nikon S, F2 Nikkor	107.00	90.00
Nikon S2, F1.4 Nikkor	219.00	175.00

35MM SINGLE LENS REFLEX	Used Price	Cash or Trade-In
Exa, F2.8 Westar	$ 39.50	$ 30.00
Exakta V, F2 Biotar	97.50	75.00
Exakta VX, F2.8 Auto West	137.50	115.00
Exakta VX, F1.9 Auto Xenon	187.50	150.00
Contaflex, F2.8 Tessar	98.00	75.00

35MM CAMERAS	Used Price	Cash or Trade-In
Argus C3, F3.5 outfit	$ 32.95	$25.00
Bolsey B2, F3.2	24.50	20.00
Argus C4, F2.8	49.50	35.00
Contessa F2.8 Tessar	79.50	55.00
Graphic 35, F3.5 outfit	54.00	40.00
Kodak Pony 135 F4.5	14.75	10.00
Kodak Signet F3.5	39.50	30.00
Kodak Retina II F2	49.50	35.00
Kodak Retina IIA, F2	79.00	55.00
Kodak Retina IIIC, F2	112.00	85.00
Minox IIIS F3.5 outfit	76.50	55.00

SLIDE PROJECTORS	Used Price	Cash or Trade-In
Argus Auto 300W Case	$33.50	$25.00
Golde Manumatic 300W	24.50	18.00
Kodaslide Signet 500W	44.50	30.00
LaBelle 55 Auto 500W	44.50	30.00
Revere 553, Auto 300W	39.50	30.00
Revere 555, Auto 500W	43.50	35.00
TDC Headliner 300W	24.50	18.00
TDC Mainliner 300W	29.50	22.00
TDC Streamliner 500W	46.50	30.00
TDC Duo 300W 2¼x2¼	34.50	28.00
TDC Model D 300W	32.50	22.00
TDC Stereo Proj. 500W	87.50	70.00
Viewlex V33L 300W	28.00	20.00
Revere 888, Auto 500W	74.00	60.00

COLUMN 1 ... The Price Of Used Merchandise For Sale.

COLUMN 2 ... Immediate Cash We Will Pay You For Your Equipment.

A) Your Used Equipment Can Be Sent As Down Payment or Trade-In.

B) On NEW EQUIPMENT, write for lowest current prices.

C) Where Possible, Indicate 2nd Or 3rd Choice.

2¼x2¼ REFLEX CAMERAS	Used Price	Cash or Trade-In
Ciroflex D, F3.5	$ 29.50	$ 18.00
Hasselblad/1000 F2.8	196.00	165.00
Hasselblad/1600 F2.8	276.50	215.00
Ikoflex IIA Auto F3.5	69.50	50.00
Richoflex VI, F3.5	18.50	12.00
Rolleicord III F3.5 Xenar	57.50	45.00
Rolleicord IV F3.5 Xenar	63.00	50.00
Rolleicord V F3.5 Xenar	85.00	70.00
Rollei MX F3.5 Xenar	113.00	100.00
Rollei MX F3.5 Tessar	121.50	105.00
Rollei MX F2.8 Xenotar	172.00	140.00

8MM CAMERAS	Used Price	Cash or Trade-In
B&H 220 F2.5	$ 24.50	$ 18.00
B&H 134TA F1.9	97.50	80.00
B&H 252 F2.3	34.50	25.00
Bolex C8 F2.5	53.50	35.00
Bolex H8 Leader F1.9	141.50	115.00
Kodak Brownie F1.9	24.00	18.00
Cine Kodak Mag F1.9	54.75	40.00
Revere 50 F2.8	21.50	15.00
Revere 88 F2.5	30.25	20.00
Revere 84 F1.9 Tur	89.75	65.00
Revere 40 F2.5 Mag.	54.00	40.00
Revere 44 F1.9 Mag.	89.75	65.00
Revere B63 F2.5 Mag.	82.00	55.00

8MM PROJECTORS	Used Price	Cash or Trade-In
B&H 253 500W	$45.50	$35.00
Keystone K70 500W	39.50	30.00
Keystone K109 750W	73.75	65.00
Kodak Brownie 300W	36.50	25.00
Revere 85 500W	48.50	40.00
Revere 90 750W	64.00	55.00

35mm KODACHROME

PROCESSING INCLUDED IN PRICE
FACTORY PACKED—1957 DATED

20 EXP.		36 EXP.	
1 ROLL	for $2.85	1 ROLL	for $4.25
3 ROLLS	for 7.95	3 ROLLS	for 11.59
5 ROLLS	for 14.99	5 ROLLS	for 18.75
7 ROLLS	for 24.50	10 ROLLS	for 35.95

LIMIT — 10 ROLLS PER CUSTOMER

LOAD YOUR OWN 35mm ANSCO CHROME
SO QUICK — SO EASY — SO ECONOMICAL!
A CHILD CAN LOAD A ROLL IN 90 SECONDS
A 20-EXP. ROLL COSTS ONLY $1.11
1. A Daylight Bulk Film Loader
2. 28 ft. of Ansco Chrome—enough for 8 rolls (tongued-frame numbered—1956 date)
3. 8 Brand new cassettes 4. 8 Mailing bags
ALL FOR ONLY 8.88

35mm GUARANTEED Factory Fresh RELOADS

These Cartridges are Laboratory packed and Quality Controlled by MINIFILM in its own Air conditioned Darkrooms. Twenty and 36 Exposure Cartridges are manufactured daily from 100 ft. rolls received fresh from Eastman Kodak and Ansco. Careful supervision and tremendous sales turn-over insures your getting reloads which are equal in quality and freshness to cartridges factory packed. THE ONLY DIFFERENCE IS THE PRICE.

PRICES INCLUDE DEVELOPING AND MOUNTING

ANSCOCHROME 20 Exp.	ANSCOCHROME 36 Exp.	ANSCO COLOR 20 Exp.	ANSCO COLOR 28 Ft.	EKTACHROME 20 Exp.	EKTACHROME 36 Exp.
1 Roll 2.50	1 Roll 3.75	3 for 4.95	1 Can 11.95	1 Roll 2.50	1 Roll 3.75
3 for 6.65	2 for 6.95	6 for 9.59	2 Cans 23.39	3 for 6.95	2 for 7.35
5 for 10.50	3 for 10.29	10 for 15.49	3 Cans 33.95	5 for 10.95	3 for 10.50

28 ft 35mm ANSCOCHROME Incl. Film Loader 6 Carts. 8 Mail Bags —Developing & Mounting for 8 rolls $14.95

35mm Ektachrome Bulk Film 1957 Date 28 Ft. Price Incl. Dev. & Mtg. $16.95 No Dev. 28 Ft. $11.50—100 Ft. $38.00

MOVIE KODACHROME

1 Yr. Expiration

FACTORY PACKED Daylight or Tungsten

8mm 25ft. Double Rolls		16mm 100 ft. Roll	
4 Rolls	$9.45	1 Roll	$7.15
7 Rolls	14.99	3 Rolls	19.95

35mm KODAK TRI-X · PANATOMIC X
20 EXP. — 6 ROLLS $1.79 — 10 FOR $3.25
36 EXP. — 4 ROLLS 1.97 — 7 FOR 3.15
50 FEET — $2.25 · 100 FEET — 3.75

KODACHROME STEREO

PRICE INCLUDES DEV. & STEREO MTG.
20 EXP. — 3 ROLLS $9.95

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NEW YORK 36 · JU 2-1416 · WHERE CUSTOMERS BECOME FRIENDS

PLEASE ENCLOSE ESTIMATED POSTAGE & INS. EXCESS WILL BE REFUNDED
NO C.O.D. UNDER 10 DOLLARS
PLEASE ENCLOSE 20% ON C.O.D.

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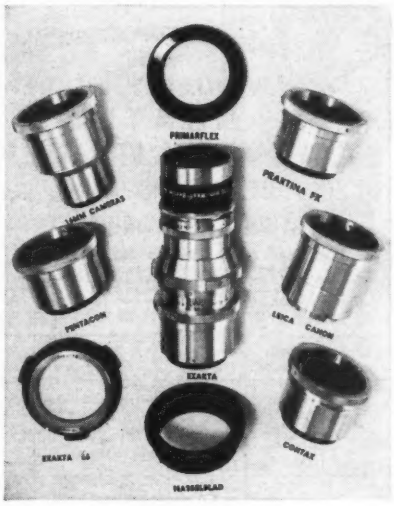
10% DOWN 10% PER MONTH

30 DAY-REAL TRIAL • MONEY BACK GUARANTEE

ANNOUNCING A REVOLUTIONARY *New Lens System!*



FITS ALL THE CAMERAS LISTED →

DESIGNED FOR OWNERS OF:

PRIMAR REFLEX, MASTER REFLEX, HASSELBLAD, TV CAMERAS, C MOUNT FOR 16mm, LEICAS, CANON, EXAKTA 66, EXAKTAS, PENTACON, NIKON, CONTAX, PRAKTICA, PRACTINA

THE EXCLUSIVE TELE VOTAR TELEPHOTO LENSES—PRECISION MADE IN THE FINEST TRADITION OF WEST GERMAN CRAFTSMANSHIP

135mm F3.5 TELE-VOTAR PRESET LENS $59.50 ONLY $5.95 DOWN
180mm F5.5 TELE-VOTAR PRESET LENS $64.40 ONLY $6.45 DOWN
250mm F5.5 TELE-VOTAR PRESET LENS $94.50 ONLY $9.45 DOWN

CUSTOM ADAPTERS—illustrated—$9.00 EACH

ENABLE YOU TO:

1. Order one telephoto lens for your favorite camera.
2. The same lens can be *interchanged* on your second camera or other cameras, by Purchasing a custom adapter described for $9.00. The second adapter replaces the original adapter *simply* and *quickly*.

MINIFILM'S FREE BONUS

with the purchase of a Tele-Votar telephoto lens famous imported clip-on *photoelectric exposure meter* and handsome leather case. Reg. Value $14.95

Solve your telephoto and exposure problems for only $5.95 down and 9 monthly payments of $5.95

3 NEW AMPRO PRODUCTS *for pleasure*

8mm AMPRO FUTURIST 750 WATT PROJECTOR with Dial-A-Film control . . . stills . . . reverse . . . rewind . . . all with the mere turn of a dial. Just point it to desired position *during operation*, the mechanism does the rest..... **$159.95**

ONLY $15.99 Down & 9 Monthly Payments of $15.99

● ADDITIONAL ENGINEERING FEATURES

- **BRIGHTER STILL PROJECTION** accomplished through special heat absorbing glass.
- Sprocket and chain spindle drive.
- Compact, lightweight die cast aluminum construction.

16mm AMPRO STYLIST DELUXE SOUND PROJECTOR . . . Patterned from professional 35mm machines. The STYLIST provides *quality* and *performance* not found in any other projector of non professional calibre.

- Easy threading
- Maximum film protection
- Triple claw movement
- Standard lamps up to 1000 Watt
- Sound and silent film speeds
- Fast automatic rewind
- New slide-out removable film gate
- 8" PM speaker in lift off carrying case

16mm AMPRO STYLIST DELUXE PROJECTOR.. $419.85

ONLY $41.98 Down & 9 Monthly Payments of $41.98

AMPRO 758 HI-FI TAPE RECORDER . . . provides *exceptional* tonal quality over the *entire* audio range and contains *more* versatility than any other recorder at any price.

- Electro-magnetic "Piano-Key" controls
- 2 speeds—3¾ and 7½" IPS
- Automatic selection locator
- Fast forward or reverse geared to selection locator
- Remote control receptacle
- 6x9 PM speaker
- Handsomely styled carrying case

AMPRO 758 HI-FI TAPE RECORDER with MICROPHONE.. $249.95

ONLY $24.99 Down & 9 Monthly Payments of $24.99

AMPRO 758T HI-FI TAPE RECORDER with MICROPHONE... $284.45

Only $28.44 Down & 9 Monthly Payments of $28.44 (HAS BUILT-IN RADIO)

SPECIAL BONUS OFFER . . . With purchase of AMPRO TAPE RECORDER ($40.90) or more . . . FREE membership in TAPE-OF-THE-MONTH CLUB . . . Special Bonus Tape . . . Monthly Previews of Exciting Excerpts from Forthcoming Selections . . . Monthly Bulletins . . . PLUS Savings on Tapes Purchased.

IT'S A B-R-E-E-Z-E . . . *With the* NEW KALART 8mm Editor-Viewer.

IMAGINE! . . . An *action editor* with 12 TIME MAGNIFICATION . . . and ONLY $39.50

ACT NOW! Organize your exposed 8mm film in professional story telling sequences . . . You will be s-o-o-o happy.

KALART PREMIUM FEATURES

- 400' film capacity
- Built-in focusing adjustment
- Natural left-to-right film transport
- Single-hand, one direction operation with simple gear shift for rewind
- Brilliant hooded screen
- Radiant convection cooling
- Built-in *stainless steel* slicer
- Craig film cement
- Sturdy steel frame
- Bakelite finish
- Hardwood base
- Timing belt driven

• **Complete WITH CARRYING CASE $39.50**

ONLY $3.95 *Down* & 9 Monthly Payments of $3.95

CRAIG EDITING EQUIPMENT . . . Professionally styled editing equipment. . . . Available for 8mm and 16mm owners.

- For ease of operation plus brilliant projected image on a giant 3¼ x 4¼ screen . . . you cannot beat the CRAIG PROJECT-O-EDITOR.
- CRAIG PROJECT-O-EDITOR, including action viewer, folding take-up and rewind spindles, master splicer, film cement and carrying case (8mm or 16mm—please specify) **$79.50**

ONLY $7.95 *Down* & 9 Monthly Payments of $7.95

CRAIG EDITING ACCESSORIES

Accessory frame counter	$37.50
Craig viewer	49.50
Craig master splicer	9.95
Junior rewinds R1 (per pair)	7.95
Senior rewinds R2 (per pair)	13.85
Master rewinds R3 (per pair)	15.85
Craig Fotofade 8 ounces	1.25

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NO C.O.D. UNDER 10 DOLLARS
PLEASE ENCLOSE 20% ON C.O.D.

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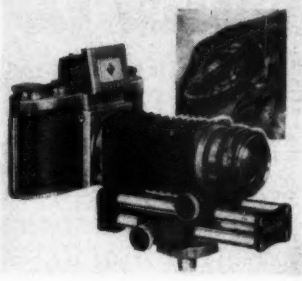
GENUINE ONE YEAR **GUARANTEE** DURING WHICH WE REPAIR AND REPLACE DEFECTIVE PARTS **FREE!** NO OTHER CAMERA FIRM IN THE WORLD ADVERTISES THIS **UNQUALIFIED** OFFER.

10% DOWN 10% PER MONTH

30 DAY-REAL TRIAL • MONEY BACK GUARANTEE

DO WORK LIKE THIS →



Illustrated below is a NOVOFLEX MODEL II fitted to a Praktica. This unit features a tripod rack for critical focusing and a device for taking vertical pictures without changing bellows position.

NOVOFLEX

CONVERT your camera to a complete photographic system by adding a . . .

BELLOWS EXTENSION UNIT

No matter how tiny the camera subject, you get a *sharply* defined and *greatly* magnified image with NOVOFLEX BELLOWS EXTENSION UNIT attached to your camera. Available for nearly all cameras with interchangeable lenses, NOVOFLEX equipment is the perfect answer to the need for large film images of small objects. Explore the fascinating possibilities of macro-photography with NOVOFLEX.

IF YOU OWN A

LEICA	CONTAX	PRIMAR REFLEX
LEICA M3	MASTER REFLEX	EXACTA
PENTACON	NIKON	PRACTICA
RECTAFLEX	EXA	ALPHA ALMEA
CANON		PRACTINA

. . . write today for our FREE BOOKLET on how NOVOFLEX ACCESSORIES expand the use of your camera.

Convert your Single Lens Movie Camera into a Versatile 3 Lens Model with an Elgeet CINE-TURRET

only **$39.50**

Complete with telephoto and wide angle lens!

$3.95 DOWN!

$3.95 PER MO.

TELEPHOTO LENS gives 2½X magnification—screen filling close-ups.

WIDE ANGLE adds 4X coverage — everyone in the picture without panning.

To fit the following cameras: Kodak Brownie, f:2.7 and f:1.9 models; Bell & Howell 220 & 252; Keystone Capri. Specify model when ordering.

NOW! Add professional excitement to home movies with an Elgeet Cine-Turret. A simple flick-of-the-fingers converts normal lens to telephoto . . . to wide angle. And Cine-Turret installs in seconds.

NEW! Walz

NEW!

INDIVIDUALLY MOUNTED

COATED SCREW-IN FILTERS

SO COMPACT THAT CASE CAN BE CLOSED WITHOUT REMOVING FILTER.

NO ADAPTERS NEEDED!

It's so easy to improve the versatility of your camera. Just screw in a WALZ Coated Filter—No Adapters Needed! Use a WALZ Filter—neat—compact—individually mounted—Custom threaded especially for your camera. Always insist on WALZ—The Finest Filter made—anywhere.

PRICES ON WALZ "CUSTOM-FITTED" FILTERS

TO FIT CAMERAS OR LENSES LISTED BELOW	WALZ INDIVIDUAL FILTERS	WALZ FILTER KITS	WALZ CLOSE-UP LENSES	WALZ CLOSE-UP LENS KIT	WALZ LENS HOOD
Walz Filters are also available for most cameras with threaded lens mounts not listed	Colors Available: CLEARFLASH TYPE 7 SKYLIGHT YELLOW RED GREEN	Color Kit Contains: CLEARFLASH SKYLIGHT TYPE 7 Black & White Kit Contains: YELLOW RED GREEN	Sizes Available: +1 +2 +3	Kit Contains: +1 +2 +3	SCREW-IN FOR ALL FILTERS AND LENSES BAYONET FOR ROLLEI
ARGUS C-3, Elmar f:3.5	1.95	5.75	2.50	6.95	1.95
RETINAS f:2 & 2.8, Karomat	2.95	8.75	3.50	9.95	2.95
CONTAFLEX, Contessa Contina, Ibonta 35	2.95	8.75	3.50	9.95	2.95
SIGNET, Rantam R.F. Cine Ektar f:1.9 & 2.8	2.95	8.75	3.50	9.95	2.95
ARGUS C-4, Ilica Quick, Realist 35, Vito III	2.95	8.75	3.50	9.95	2.95
GRAPHIC "35"	2.95	8.75	3.50	9.95	2.95
ROLLEI: f:3.5 BAYONET	3.95	11.75	4.95	13.50	3.95
LEICA SUMMICRON f:2 Hektor f:1.9 & 4.5	3.95	11.75	4.95	13.50	3.95
LEICA SUMMITAR f:2 Steinheil Culminar f:2.8 & 4.5	3.95	11.75	4.95	13.50	6.95
CONTAX, Exacta, Exa, Praktiflex, Pentacon	3.95	11.75	4.95	13.50	3.95
CANON f:1.8, 1.8, 2.	3.95	11.75	4.95	13.50	3.95
NIKON f:1.4, Nikkor W.A. f:2.5 & 3.5, Nikkor Tele f:3.5	3.95	11.75	4.95	13.50	3.95

WALZ BC FANFOLD FLASHGUN

• Very compact and collapsible with sidelight extension outlet. . . . Built-in test circuit, bulb ejector and flash exposure guide. Swivel clip fits into camera accessory shoe. COMPLETE with capacitor and leather case. Specify camera when ordering.

ONLY $12.95

NEW WALZ POCKET RANGEFINDER

- Small and convenient to use.
- Quickly and accurately measures the distance of your subject
- Calibrated in both feet and meters

WALZ POCKET RANGE FINDER $6.95

NEW WALZFLEX CAMERA KIT

• COMPLETE OUTFIT contains *WALZFLEX* Camera, leather eveready case and B.C. Fanfold Pocket Flashgun.

CAMERA FEATURES:

- Precision twin-lens reflex camera w/coated F3.5 lens.
- Six shutter speeds—B, 1/10, to 1/200. Flash Synch. Built-in self timer.
- Extra large focusing knob w/twin mount platform focusing same as on cameras selling for over $100.00
- Automatic film counting and film stop . . . prevents double exposure.
- Body shutter release . . . full view magnifier . . . Built-in accessory shoe . . . sturdy, die cast all metal construction.

B. C. FANFOLD POCKET FLASHGUN FEATURES

- Very compact . . . fits in pocket or handbag.
- Furnished *complete* with battery capacitor, flash cord with ASA and P. C. Tip.
- Built-in test lamp and ejector . . . can be used for open flash as well as synchronized flash.

WALZFLEX CAMERA KIT . . . COMPLETE $69.95

ONLY $6.99 DOWN and 9 MONTHLY Payments of $6.99

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MINIFILM

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30 DAY-REAL TRIAL • MONEY BACK GUARANTEE

10% DOWN 10% PER MONTH

Keystone
8mm ROLLFILM
turret movie camera

▶ COMPLETE WITH THREE FACTORY MATCHED ELGEET LENSES

$14.99 DOWN & 9 MONTHLY PAYMENTS OF $14.99

- with f2.5 fixed focus lens.....
- plus Elgeet wide-angle 6.5mm f2.5 fixed focus lens.....
- plus Elgeet telephoto 38mm f3.5 fixed focus lens.....

REGULARLY $165.65

you save $15.70 now complete **$149.95**

Keystone BIG IMAGE MAGNA-SCOPE PROJECTOR

K-109M ... 169.50

750 watt• Lite-O-Matic control. Built-in splicer and viewer! Including case

$16.95 DOWN & 9 MONTHLY PAYMENTS OF $16.95

COMPLETE Keystone MOVIE OUTFIT

5 PIECES

only $129.95

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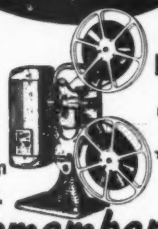
Sensational Keystone
Capri
8 mm. rollfilm

★ 1 Roll Kodak Color film.

★ 1 Roll Western or Comedy film.



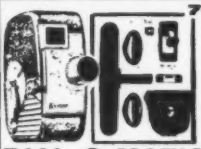
Keystone
Brightbeam
Projector
8 mm. brilliant 500 watt (K-70)

★ Crystal Beaded Screen 30 x 40

Remember...

WE WILL ACCEPT YOUR PRESENT EQUIPMENT IN TRADE... YOU MAY THEN PAY BALANCE IN 9 SMALL MONTHLY INSTALLMENTS.

7-piece Keystone Movie-Making Outfit



- Keystone K-25 Dial-O-Matic Camera
- Light Bar
- 2 Sylvania Photoflood Lamps
- Wide-Angle Viewfinder
- Roll of Color Film
- Genuine Leather Carrying Case

DIAL-O-MATIC

- Simply aim and shoot!
- Sets exposure automatically.
- No intricate setting ... no guesswork.

$7.75 DOWN & 9 MONTHLY PAYMENTS OF $7.75

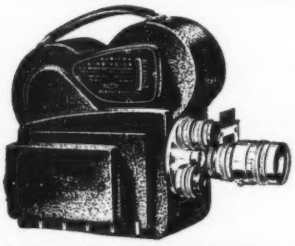
Complete 1956 Keystone 16mm Package!

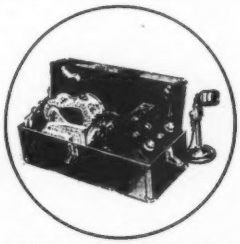
You'll receive all this—a complete 16mm outfit manufactured to the highest standards, for the discriminating user:

- KEYSTONE MAYFAIR 16mm Magazine-loading Camera with coated f/2.5 lens
- KEYSTONE CONTINENTAL 16mm 750 watt Projector with Case
- Radiant glass-beaded "Hy-Flect" Screen
- 128 page "Keystone Movie Guide"
- Your first magazine of 16mm Kodachrome Film

Complete package price only $285.00 Cash or **$28.50** DOWN & 9 MONTHLY PAYMENTS OF $28.50

AURICON *Cine-Voice*





BRAND NEW AURICON CINE including . . . High Fidelity Microphone, Amplifier, Headphone, Batteries and Carrying Case.

CINE VOICE—3 LENS TURRET MOUNT with matched set of *famous* BERTHIOT LENSES includes . . .
1" F1.5 Super speed BERTHIOT CINOR Lens
10mm F1.9 "GRAND ANGULAIRE" w-i-d-e angle lens
3" F2.5 Speed BERTHIOT CINOR Telephoto Lens

$1043.00 COMPLETE—ONLY $104.30 DOWN
9 Monthly Payments of $104.30

JUST OUT—All *NEW* AURICON-PRO 600 Model with *Custom* 3 lens turret and matched set of *famous* BERTHIOT Lenses and equipment described above.

$1668.50 COMPLETE—ONLY $166.85 DOWN
9 Monthly Payments of $166.85

AURICON *SUPER* 1200—1200 Ft. capacity includes equipment and *custom* 3 lens turret with matched set of *famous* BERTHIOT lenses described above.

$4910.65 COMPLETE—ONLY $491.00 DOWN
9 Monthly Payments of $491.00

MOVIES THAT TALK!!!

For the greatest thrill in Home Movie Making . . . record Voice and Music directly on the film in perfect synchronization . . . with the 16mm AURICON CINE VOICE. It combines the 2 all important dimensions . . . SIGHT and SOUND for True-to-Life Movies that will become more precious with the passing years. Surprisingly enough, Sound Movie Film in Black & White or Color costs no more than silent film. All you do is expose the film and record the sound at the same time. The film will be returned completely processed and ready to project in glorious sound.

10 GOOD REASONS WHY THE AURICON CINE VOICE IS YOUR BEST SOUND CAMERA BUY!

1. ACV is the only complete sound movie camera selling for under $3000.
2. ACV is used extensively by Professional, Commercial Studios and the TV industry.
3. ACV has the entire sound system built into the camera and portable carrying case.
4. ACV is simple to use, no previous experience necessary.
5. ACV is the most compact sound camera in the world.
6. ACV sound recorded film will operate on any 16mm sound projector.
7. ACV permits recording of any combination of: Speech Only—Speech with Music—Singing with Music—Music Only—At the same time.
8. ACV is absolutely noiseless, and has a red warning light to indicate when motor is running.
9. ACV will operate on AC 115V 60 Cycle house current. (or car battery with converter)
10. ACV Monitoring Headphone allows you to listen in on sound track during picture taking and affords finger-tip sound control.

REMEMBER!— WE WILL ACCEPT YOUR PRESENT EQUIPMENT IN TRADE . . . YOU MAY THEN PAY BALANCE IN 9 Small MONTHLY INSTALLMENTS. SEE PAGE 40 FOR LIBERAL TRADE-IN QUOTATION. IF NOT LISTED—WRITE.

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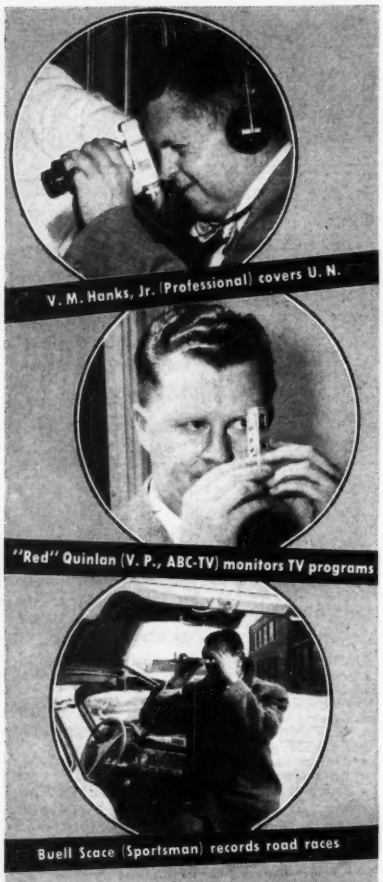
PLEASE ENCLOSE 20% ON C.O.D.



for their work and pleasure, **professional** photographers and **amateur** photographers always have the fabulous . . .

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in their pockets because—the world's tiniest precision camera is also the world's lightest, (weighs a mere 2½ oz.), fastest, and easiest camera to use.

critically sharp f/3.5 lens; focusing range: 8" to infinity; all speeds from 1/2 to 1/1000 sec.; magazine loading, automatic film transport; built-in orange and green filters; optical viewfinder with parallax correction.

minox III-S with chain and case **139.50**

the supreme *gift*

at all better camera counters

for literature, write Dept. F

KLING photo corporation

257 fourth ave., new york 10, n. y.

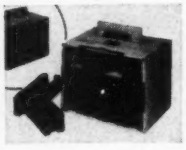
NEW PRODUCTS

(Continued from page 38)

used for normal shooting in addition to close-up work.

The Technical Close-up Kit is priced, complete, at $62.50. For more information, write:
EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

New Yankee Slide Carrying Case



A convenient method of storing and transporting slide trays for automatic projectors is featured in the new Yankee 12 Pack Carrying Case. The case holds 12 Yankee slide trays in one portable container, at just the price of the trays alone.

It is constructed of heavy, reinforced corrugated cardboard and has a brown linen finish. A pop-up handle plus a self-locking front which folds out of position when the carrying case is being used, are also featured.

Price of Carrying Case with 12 (30 compartment) trays for TDC and Viewlex projectors, $7.50; with 12 (36 compartment) trays for TDC and Viewlex projectors, $11.10. For more information, write:
YANKEE PHOTO PRODUCTS
3325 UNION PACIFIC AVE., LOS ANGELES, CALIF.

Aljac Filmstrip Viewer

Designed for table viewing of 35mm filmstrips, the Aljac Filmstrip Viewer is said to give a large, clear, illuminated image. It also features a double sprocket strip - advance mechanism, quick adjustment to optimum viewing angle. According to the manufacturer bulbs can be changed easily, and the unit has precision construction. The Aljac viewer measures 2¾ x 4¾ x 6¾ inches which makes it convenient to carry the viewer in a brief case. Price of viewer, $17.85; fiberboard carrying case, $2.60. For more information, write:
ALJAC PRODUCTIONS, INC.
107 N. LONGBEACH AVE., FREEPORT, L. I., N. Y.

Davidson Continental Tripods

A detachable leg which makes a unipod — or walking stick—is featured in the new line of Davidson Continental tripods. They're available in two models: the Mark II (non-elevating) and the Mark III (elevating).

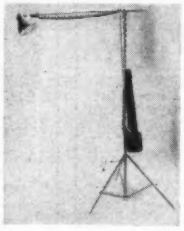
The leg works simply. First, unscrew it from the tripod. Then, on the top of the leg, screw on a crown head (which comes with the tripod). This makes a walking stick complete with braided nylon wrist loop. To use the "walking stick" as a unipod, unscrew half the crown head. This reveals a camera locking screw and a base to support the camera—making a handy, portable unipod which extends from 24½ to 59 inches.

Also featured in the Continental tripods are "Jet-Set" tubular legs, whose leg-lock, built entirely inside the legs, is claimed to be non-slipping. Knurled knobs have been eliminated. Nylon locking gears expand and grip the leg sections when they are twisted. Made of aluminum, the Continental tripods have an anodized finish. Other features of these tripods are similar to others in the Davidson Star-D line.

The Mark II weighs 3 lbs., 8 oz., extends from 26½ to 60 inches and is priced at $17.95.

The Mark III weighs 5 lbs., 3 oz., extends from 30 to 72 inches and features the Davidson Synchro-Lock lifting mechanism on a reversible center post. Price, $24.95. For more information, write:
DAVIDSON MFG. CO.
2223 RAMONA BLVD., WEST COVINA, CALIF.

Graflex Boom Stand



A right angle boom is featured on the new Graflex All-Purpose Pic photo stand. The new stand will support photo floods, flash or Stroboflash units as well as reflectors and background drops. It can also be used vertically to a height of 10 feet. Made of Duralumin the 34-ounce stand is constructed so that one leg can be extended to better balance the weight of the lights held on the boom. It is shown here with a Stroboflash II. Price of boom stand, $20.95. For more information, write:
GRAFLEX, INC.
154 CLARISSA ST., ROCHESTER 8, N. Y.

PowerMite M2 Flashbulbs

A two-thirds boost in light output is claimed for the new General Electric PowerMite M2 clear flashbulb. According to the manufacturer, this new clear bulb is rated at 7,000 lumen-seconds —and produces 66 percent more light than present M2 bulbs.

Also available is a new blue bulb, of the same size, for making color pictures indoors with daylight color film. Designated the M2B, the blue PowerMite is rated at 5,500 lumen-seconds. Using typical amateur films, the new M2 bulbs are said to stretch the "shooting range" from 18 to 24 feet for black-and-white photos, and from nine to 12 feet for color. Price of the clear PowerMite bulb, nine cents; price of blue PowerMite M2B bulb, eleven cents. For more information, write:
GENERAL ELECTRIC COMPANY
NELA PARK, CLEVELAND 12, OHIO

New Perrin Contur Bag

Greater comfort is a feature of the new Perrin camera bag—the Contur—which is curved to fit the body. According to the manufacturer, the case will hold a complete 35mm camera outfit, a complete movie camera outfit, a combination of the two, or a reflex camera outfit. It has an adjustable equipment holder, a lens pouch in the lid of the bag as well as a roomy outside pocket. Also featured are the popular Perrin tripod attachment straps.

Price of The Contur, in either California saddle leather, or California harness leather, $29.95. For the owner's added protection, the new Contur bags are serially numbered and the owner's

(Continued on page 128)

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TRADES ACCEPTED

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35mm ARGUS C-3
case & flash
used
32.95
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MODEL D
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SAVE

B & H
220
f2.5 used
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FREE

EXA VX

COMPLETE WITH f2.9 COATED LENS & WAIST LEVEL FINDER

Our special arrangement of 1955 discontinued model. Synchro.
Reg. $85.00 BRAND NEW **49.95**
Exa VX with f2.8 Westar click stops $3.55
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ORIGINAL CARL WETZLAR

7x50 BINOCULARS
CENTER FOCUS

Complete with straps & case. Coated optics. Adjust bridge.
NEW **29.95**
Add 10% FED. EX. TAX 1.35 post & ins
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f2 COATED
CZ PRE-SET

Importer's 1955 discontinued model.
Reg. $336.00
BRAND NEW **199.50**
Case 8.85
1.50 post & ins
10% DOWN

ASTRAFLEX 35

f2.8 COATED
ZEISS TESSAR

Zeiss Prismascope Synchro
Reg. $396
BRAND NEW **88.50**
Case 9.75
BC Flash 8.50
1.25 post & ins
IMMEDIATE DELIVERY

600mm f5.5 ASTRAGON TELE **395.00**

For Exakta, Contax D, Astra 35
Regular $748.00. BRAND NEW
30 DAY TRIAL—YEAR GUARANTY

ONLY 10% DOWN IMMEDIATE DELIVERY

For any item. Pay balance in easy monthly payments. Include NOTE giving age, occupation, 3 references: NEW EXCLUSIVE PURCHASE PLAN. Group A-1 refer to demonstrators, some like-new. Group B-1 are definitely used. Subject prior sale. Add 1.50 post & ins.

35mm Cameras

	New	A-1	B-1
Contax IIa, f2 ctd Sonnar	336.00	189.50	132.00
Graflex Ciro '35, f3.5	59.00	39.50	32.50
Kodak Retina IIIc	190.00	137.50	108.95
Leica IIIF, f1.5	358.00	229.00	170.00
Leica IIIc, f2		154.50	112.00

2¼x2¼ Reflex

Ciroflex D, F3.5 ctd Sync	84.50	47.75	31.75
Flexaretti, f3.5 ctd	59.50		32.50
Kodak Reflex II, f3.5 ctd	155.00	74.50	49.50
Rolleicord V, f3.5	134.50	99.00	74.00
Rolleiflex Auto, f3.5 Tess, S M-X	229.50	147.00	111.00

Slide Projectors

Argus PB 300, case	48.50	39.95	21.00
Golde Manumatic, 300	58.50	49.50	22.95
Revere 888	146.75	112.00	62.00
TDC Streamliner, 300w	84.50	68.50	45.50

1½" f1.4 AMITAR TELE LENS FOR 8mm CAMERAS

Coated; focusing mount; click stops. Fits all cameras.
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BRAND NEW **25.00**
Case 75c
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90mm f6.8 LEITMEYR

In COMPUR-RAPID SYNCHRO. WIDE ANGLE lens for 3¼x4¼ AND 4x5
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35mm EKTACHROME 20 exposures per cartridge. Dayl or tungs. Min order 3 for 2.39 plus 35c post...ea **80c**

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4x5 Infra Red	.25	1.45
4x5 Ortho X	.25	1.45
4x5 Triple S Ortho	.25	1.45
4x5 Ansco Direct Copy	.25	1.45
4x5 Ansco Color Tungsten	.10	1.95
4x5 Ansco Color Daylight	.10	1.95
8x10 Kodak Commercial Ortho	.25	2.25
8x10 Kodak Matrix	.10	1.50
8x10 Ansco Color Tungsten	.10	5.95
8x10 Ansco Color Daylight	.10	5.95
8x10 Contrast Process Pan	.25	2.00

120 & 620 ROLL FILM TRI-X, SUPER XX, INFRA RED 10 rolls 25c post & ins **2.29**

8x10 Super Ortho Press	.25	2.65
35mm x 100 ft. Dupont Superior		#1.35
35mm x 100 ft. Infra Red		2.25
35mm x 100 ft. Kodak Tri-X		2.25
35mm x 100 ft. Ansco Supreme		1.75
35mm x 100 ft. Kodak Plus-X		1.75
35mm x 50 ft. Ansco Color		7.50
35mm x 20 exp Cartridge ANSCO COLOR		.89

16mm MOVIE FILM

Following with Free processing

16mm x 50 Kodak Super XX Mag	each 2.50
16mm x 50 Kodak Super X Mag	each 2.50
16mm x 50 Kodachrome Day Mag	each 4.50
16mm x 100 Kodak Super X	each 3.50
16mm x 100 Kodak Super XX	each 3.50
16mm x 100 Kodak Kodachrome Day	each 7.25
16mm x 100 Kodachrome Day, off color	each 2.95

Following without processing

16mm x 50 Infra-Red Neg (Reloads)	10 for 4.50
16mm x 50 Kodak Super XX Neg Mag	each 1.25
16mm x 100 Linograph Pan	3 for 1.95
16mm x 100 Background X Neg	3 for 2.25

PAPER

CONTACT PAPER

SIZE	TYPE	SURFACE	GRADE	QUANT.	PRICE
4x5	Contact	SWGL	1,2,4	gross	1.25
8x10	Industro	DWSM	0	100	1.25
8x10	Contact	SWGL	2,3	100	2.75
10x10	Contact	DWSGL	1,2,3	250	4.75
10x10	Defender Apex	DWSM	5	250	2.00
10x20	Contact	SM Resisto	1,2,3,4	100	3.00
18x22	Contact	LW	1,2,3,4	50	3.25
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24x30	Air Map Special			50	5.95

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7x8⅝	Enlarging Resisto	SWSM	1	200	1.75
8x10	Ansco Brovira	DWSM	2	100	3.69
8x10	Ansco Brovira	DWSM	2	100	3.69
8x10	Bromide	SWGL	2,3,4	100	3.29
10x10	Halobrome	DWSM	1,2,3	100	3.69
10x10	Varigam	SWSM	Hi-Sp	250	7.50
10x10	Varigam	SWSM	Reg	250	7.50
10x10	Haloid	SWGL	1	100	3.29
11x14	Halobrome	SW Lstr	1,3,4	50	3.50
11x14	Halobrome	DWGL	2	50	3.75
11x14	Halobrome	DWGL	1	50	1.75
11x14	Halobrome	SWGL	2,3	50	3.39
16x20	Halobrome	SWGL	2,3,4	50	6.25
20x24	Halobrome	SWSM	4	100	13.50
20x24	Enlarging	DWSM	3	50	9.75
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6⅜" f4.5 lens

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TELE & WIDE ANGLE

For all 8mm cameras. Jet fast tele in precision foc mount, click stops. Ultra W-I-D-E angle lens. $75 value.

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900mm f6.3 LENS

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BIG BERTHA

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With flop-over head and elevator. List $22.95
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Eliminates dust from negatives and slides.
3" Professional—List $12.50
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BRAND NEW EYE LEVEL PENTA-PRISM FINDER
FOR EXA and KINE EXACTA
Includes Case & R. F. Glass
(An $85.00 Value) ONLY $24.95

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Interchangeable lenses, Compur MX shutter, self timer, rapid wind, single window R.F. and viewfinder. Literature on request. Trade-ins accepted.

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AND YOUR OLD 35MM OR REFLEX CAMERA IN TRADE.
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Auto-Wind, f3.5, MX Sync. List 99.50
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Case Add $9.95

THE ALL NEW (BRAND NEW) WESTON MASTER III
RUGGEDIZED
Sturdier, more sensitive & accurate. Polaroid readings, ASA calibration, light scale readings, rated to 3200 ASA. Stainless steel body.
LIST 32.50 SPECIAL $22.50 and your old meter in trade Case FREE!!!

LATEST MODEL 1956 KINE EXACTA
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Fits most models of AO, Ampro, Argus, B&H, Golde, Kodak, SVE, TDC, Viewlex, etc. (Changer and adapter only.) Specify model.
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Sensational New Kalart Action 8mm Editor Viewer
Complete outfit with viewer, splicer, etc. List $39.95
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Spotomatic 6A Enlarging Meter
Takes the guesswork out of enlarging, latest model. List 12.50
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B & H T. D. C. ROBOMATIC
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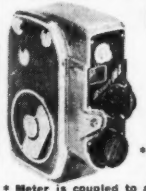

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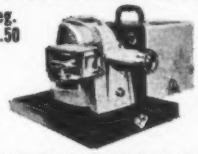

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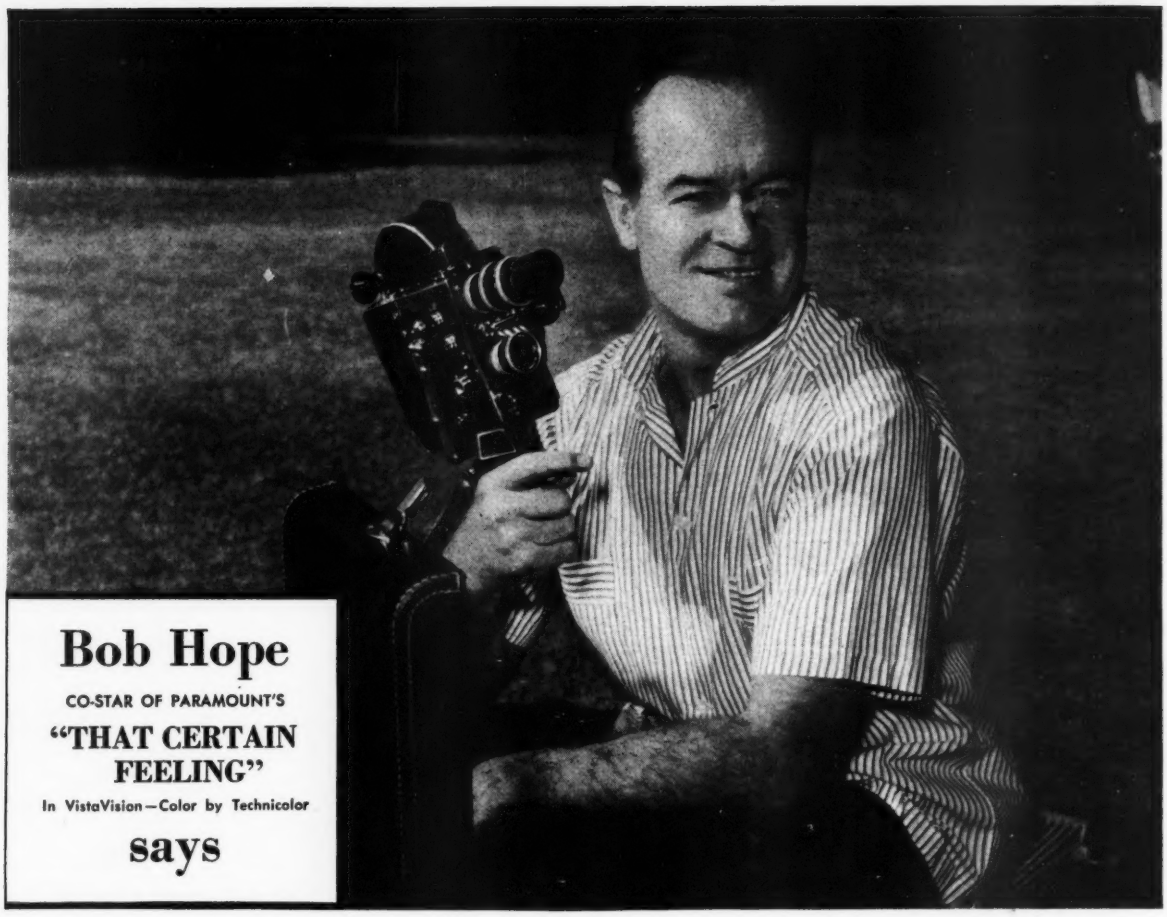

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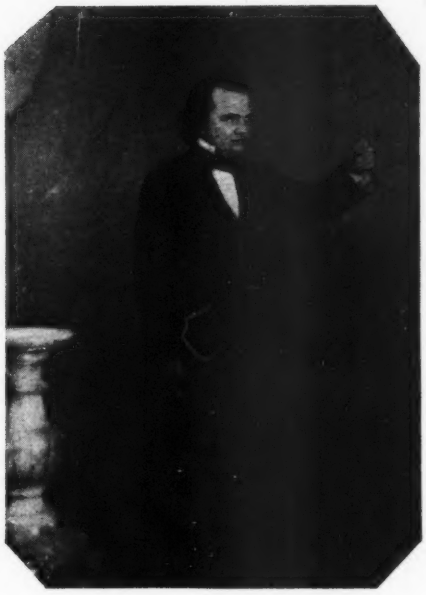
ACTION

No matter where you are using your camera these fine summer days, some kind of action photograph will appear briefly before your lens—and it may be that prize picture which you have been seeking all these years. This issue of MODERN has been put together with your special action problems in mind. First of all, what features should you look for when buying a camera? What kinds of special techniques can you use with your present equipment? Which accessories will increase the action-taking potential of your present cameras? The answers will be found in **ACTION: CAMERAS & EQUIPMENT** on pages 54 through 59. What shutter speeds do you need to photograph action at different angles to your camera? See **SEVEN BASIC LESSONS IN SHUTTER SPEEDS,** pages 62 and 63. There is more than one **PEAK MOMENT** in almost any action situation. Turn to pages 64 through 67 to learn techniques for anticipating them and shooting fast when you can't anticipate. Have you ever thought of applying the zone focusing technique to action pictures? **ZONE FOCUS,** pages 68 and 69, will show you the way three professionals have done it. You can add life to close-up portraits if you catch the action of a gesture or movement. How to take action **PORTRAITS** is told on pages 70 through 73. Sometimes the emotion of an action which you feel rather than see can't be shown by a straight shot. Why not use out-of-the-ordinary techniques to **EXAGGERATE,** pages 74 and 75? For you more advanced workers, who will be interested in seeing how abstract photography fits into the sphere of action, there is **ACTION: REAL TO ABSTRACT,** pages 76 and 77. To show you how press photographers shoot action every day, we have chosen **PRIZE ACTION PICS,** 78 through 81, from the New York Press Photographer's Annual Show. There's big news in color in the **MOST VERSATILE COLOR FILM,** pages 82 through 85. And if you're in the market, don't miss MODERN'S **MOVIE CAMERA BUYING GUIDE,** pages 96 through 99. If you wonder how the pioneers got around slow films and shutter speeds, see **ACTION: 19TH CENTURY,** 52 and 53. **WHAT YOU NEED** these days in films, developers, lenses, shutters, flashbulbs for action will be found on 60 and 61.

Don't miss our two big contests! Enter now. Details on pages 90 through 93. *THE EDITORS*

RON PARTRIDGE



c.1850's. Stephen Douglas was posed in typical oratorical gesture by an unknown daguerreotypist. Base of head rest can be seen below his feet.

by BEAUMONT NEWHALL
Curator, George Eastman House

Here's how the first photographers got around technical limitations when shooting . . .

ACTION: 19TH

ON APRIL 15, 1840, a Boston dentist named Samuel A. Bemis bought a complete daguerreotype outfit from Francois Gouraud, Daguerre's American agent. He paid $51 for the camera, the "iodizing box" (for sensitizing the plates before exposure), and the "mercury bath" (for developing the plates after exposure). Besides this he bought 12 "New York ordinary" plates, 6½ x 8½ inches, of silvered copper, at $2 apiece.

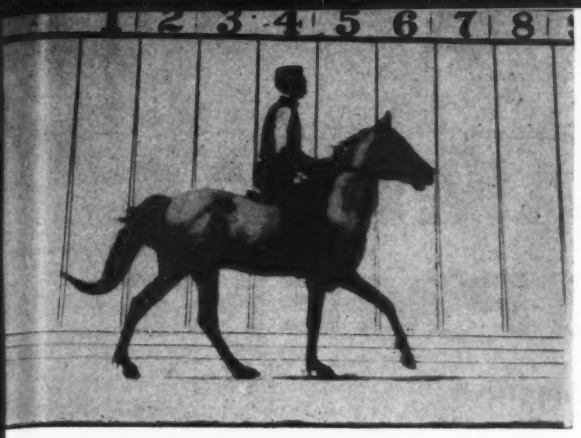
With this kit (now in the George Eastman House, Rochester, New York), Dr. Bemis took a picture of King's Chapel in Boston. Thoughtfully he wrote on the back of the daguerreotype: "Boston, April 19, 1840. S. A. Bemis's first daguerreotype experiment—iodizing process 25mts (apparatus new). Camera process 40 mts—Wind N. W., sky clear, air dry and very cold for the season—Lens meniscus—Daguerr's (sic) apparatus—Time 4,50 to 5,30 P.M.: N.Y. Plate, ordinary."

Today anybody with the most inexpensive camera can photograph the same building with a box camera at an exposure of 1/40 sec. With a moderate priced camera he can cut the exposure to 1/300 or 1/500 of a second. If he is the proud possessor of a precision camera he can shoot at 1/1000 sec.

This reduction of exposure to less than a millionth of Daguerre's minimum is a triumph of modern technology. It has brought not only a tremendous increase in the scope of photography but, more importantly, wholly new revelations of the world about us. For the speed camera can record more than our eyes can see.

The first critics of photography despaired of ever taking pictures of moving objects with a camera. On seeing Daguerre's first daguerreotypes in 1839, John Robison complained of the "deserted appearance they give to the busiest thoroughfare—nothing which moves onwards leaves a sensible trace behind, and the stones of the causeway—are nearly as distinct in the pictures, as if no one passed over them—Waving objects make confused images; but even living objects, if they remain motionless during the short periods of exposure, are given with perfect fidelity." In one of the pictures Robison saw a man who happened to be having his shoes shined while Daguerre's lens was open. He alone was the only living soul visible on the plate, he alone remained motionless. "The shoeblack was all right except the right arm and brush, which made a vague blot, through which the gentleman's foot could be distinguished."

Almost at once, experimenters began to solve the problem. First, they designed new lenses. Daguerre's meniscus we would rate today at f/15. In 1840, Josef Petzval designed a lens working at f/3.8. This brought the exposure down fifteen times. Then the sensitivity of the daguerreotype plate was increased by treatment with chlorine and bromine in addition to iodine. The combination of the two cut exposures from minutes to seconds. And when the new collodion process supplanted the daguerreotype in 1851, even snapshots taken in fractions of a second could now and then be made on sunny days. (*Continued on page* 106)

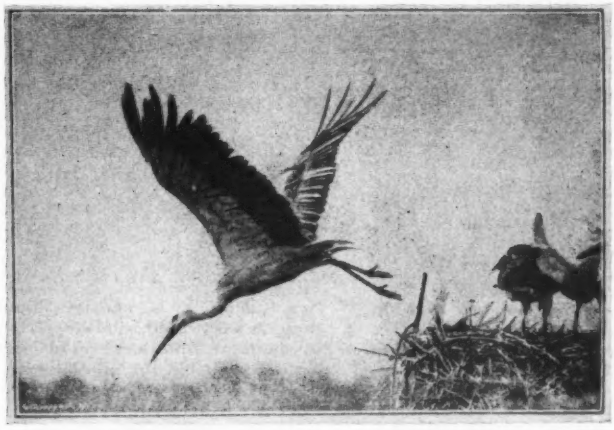


1878. Eadweard Muybridge conducted the first series of experiments showing a horse in motion. He used 12 cameras, wires stretched across the race track actuated the guillotine type shutters.

1888. The Model No. 1 Kodak, which took round pictures, made it possible to snap such street scenes as this windy day catching naturalness of a walk.

CENTURY

1867. Posed action, again. This time in the studio of Canadian photographer William Notman.



1888. Flying stork was photographed with one of the earliest focal plane shutters developed by Ottomar Anschutz.

1860. Detail from a stereoscopic slide of a Paris street scene taken by Ferrier and Soulier. Note that blur appears only in the two figures walking parallel to the camera.

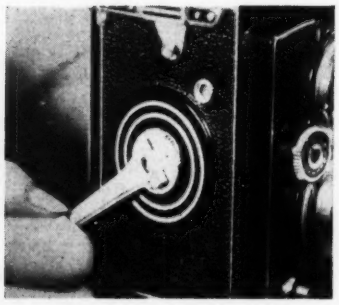
ACTION: CAMERAS AND EQUIPMENT

by NORMAN ROTHSCHILD

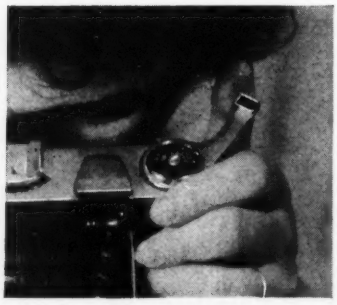
IT'S JUST AS NONSENSICAL to tell you that you can take good action pictures with any camera as it is to tell you that you need a specific one. Claims to the contrary, a box camera will not do everything for you—not well, anyway—and one of the things it won't do well is shoot action pictures. But there are plenty of cameras that will suit ideally—and they needn't be expensive. If you already have a good camera which isn't particularly suitable for action, an inexpensive second camera should be a good investment.

What should a camera have to be suitable for action photography? The two types of cameras most associated with action pictures and rapid sequence photography for both amateur and professional use are the press cameras and fast acting 35mm, particularly the rapid sequence Robots (see pictures *below*). For sequence work you can't beat the spring-wound Robot with its automatic film advance, shutter wind and burst of pictures with one press of the shutter release. Press cameras—the Speed Graphic, Linhof, Busch, Burke and James give you a big handsome negative. If the action is distant, the image is large enough to allow you to enlarge a small section of it. For close action or action around your home the limited depth of field of their lenses may be a handicap. There's one other camera which may fill your bill. The Omega camera (see pic-

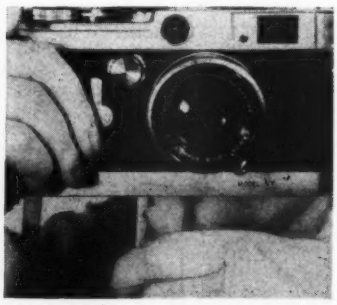
Some cameras are more suitable for action pictures than others. These



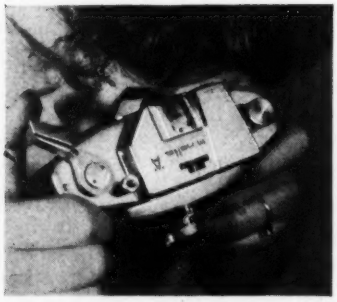
Rolleiflex was first twin-lens reflex with auto film advance, shutter wind by crank. Automatic operation lets you concentrate on moving subject.



Rapid wind lever (shown here on Certo 6) speeds number of pictures that can be taken in a short space of time with eye-level 2¼ camera.



New Canon V is one of 35mm cameras with rapid wind lever right on bottom. Accessory rapid wind bottom available for other Canons.



Good action 35mm cameras come in all price classes. Minolta A shown, has rapid wind lever, speeds to 1/300 sec. yet sells for less than $50.

Bayonet mount of new Leica M3 makes possible changing lenses in seconds. You'll find 35mm wide-angle and long focus lenses handy.

Press camera like 4x5 Speed Graphic is newsmen's old standby for action shots. Large negative size makes blowups from small portions easy.

ture *below*) is in a class by itself, giving you many of the advantages of the small press camera with extremely rapid roll film operation.

These are the specialty cameras for action. However let's take a look at some of the features you'll want for action photographs in a regular small hand camera.

Shutters and shutter speeds: Camera shutters fall into two main categories—those types incorporated with or close to the lens, and focal plane shutters near the film plane. Both types have speeds sufficiently fast for capturing action. For pictures without flash or electronic flash, either type shutter will serve equally well. Flash and electronic flash work better with between-lens or behind-lens shutters (see *What You Need For Action, page 60*). If you feel you need a camera with interchangeable lenses, you'll find a greater number of such cameras available with focal plane shutters. And for the very top speeds, 1/1000 sec. or higher, you'll probably need a focal plane shuttered camera—although take warning that you may experience some trouble with such shutter speeds on some cameras.

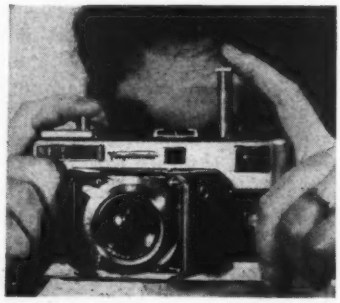
How fast a shutter speed do you need? A camera with a top speed of 1/100 sec. can stop many actions—people walking, for instance (see *page 62*), but a top speed of 1/300 sec. should be the very bottom limit in a camera if you want it to be able to handle just about anything it's liable to meet in the way of action. The 1/500 or faster shutter speeds are nice to have, but you'll be surprised how little you really need them unless you're really interested in the extremely sharp frozen action pictures you often see taken by press sports photographers.

Lenses and lens mounts: If your action shots are going to be made outdoors in bright light, a lens of about f/3.5 or so may suit admirably. With the new black-and-white films, there's practically nothing you can't shoot outdoors at high shutter speeds with such a lens. However, color is another matter. High shutter speeds may necessitate a faster lens—f/2.8 or even f/2 under poor daylight conditions—even with the new faster films.

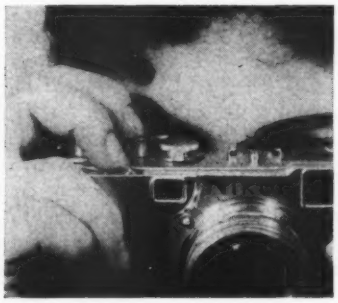
Indoor, under existing light conditions, you should have a fast lens, at least f/2, particularly if you're going to shoot rapid action. If you use flash or speed lights, with enough power, a slower lens will serve adequately.

You'll be able to shoot excellent action pictures with the standard lens that comes on your camera. However, a camera with an interchangeable lens mount will give you broader scope in your coverage. If you're on the edge of a playing field and can't go on it during a game, a telephoto or long focus lens can bring the action closer.

12 different cameras have features which will make the job easier for you.

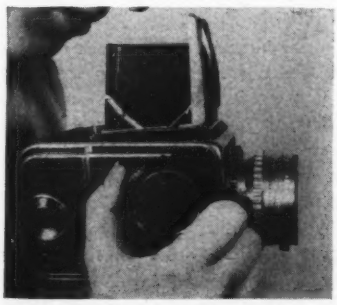


Two-fingered rapid wind and release system of 35mm Vitessa L lets you shoot action in sequence without removing camera from your eye.



You can follow action easily with Nikon. One finger operates rapid wind lever, second focuses lens with wheel, third releases shutter.

You need not close down the lens before taking a picture with the Contaflex. Internal mechanism does it for you when shutter is released.



Large knob on Hasselblad advances film with flick of wrist. Interchangeable backs speed reloading. Bayonet lens can be interchanged.

Novel Omega camera features push-pull film transport. Controls can be operated with gloves on. Omega-flash obviates need for bulb changes.

Robot Royal 36 is one of family of 35mm cameras with spring motors for sequence shooting. Royal Robots have coupled range finders.

Equipment for action *(cont.)*

A wide-angle lens will put a maximum area into sharp focus and give your camera a broader view.

Lens mounts are either of the screw or bayonet type. Bayonet mounts can be interchanged more swiftly but screw mount enthusiasts claim that this method of attachment is more secure and does not loosen.

Mechanical operation: The more automatically your camera works, the easier it will be for you to concentrate on the action and ignore the mechanics of camera operation. If you have to wind film from one exposure to the next while watching a small ruby red window on the camera body, it stands to reason that you can't pay as much attention to your subject's action as you should. Your camera for action should have an automatic film stop. That is, after you shoot a picture and wind the film to the next frame, the wind knob or lever should automatically stop at the proper place without necessitating a look at the camera itself. Furthermore, if winding the film also cocks the shutter, you won't have to do that as a separate operation.

Many cameras today feature an almost automatic loading mechanism. With the Rolleiflex, for instance, once the film is attached to the take-up spool and the camera back closed, you needn't worry about the film counter or the film until you reach the first exposure. It's all done for you. As you wind, the film will stop on the first exposure and the film counter will be set at zero. Other cameras may not be quite as automatic. The beginning of the film or the first exposure will have to be positioned while looking at the camera.

Rapid wind levers or crank handles have been fitted on quite a few camera models in recent years. They are a big improvement over the plain wind knobs as far as rapidity of operation is concerned. With many rapid wind lever 35mm cameras you can hold the camera at eye level and never let your subject out of the viewfinder even while advancing film, cocking the shutter and focusing. Some levers are on top and take one or two throws with your thumb to operate. The Canon V and Ricoh 35 have rapid wind levers attached to the bottom plate of the camera body. (The rapid winders are also available as an accessory for older model Canons and the Leica manufacturers have one too). The Vitessa L (picture *page 55*) has a rather unique system all its own. Many twin lens reflexes have side cranks (picture *page 54*).

Focusing mechanisms: Surprising as it may seem, you seldom get a chance to really focus your camera with rangefinder or ground glass when photographing sports. Things move and take place too quickly for you to bring the two images together in a rangefinder or make sure the ground glass shows the subject sharp. Instead you zone focus *(see page 68)*. For the less frenetic actions that do not take place on the field of sports, some method of quickly setting the camera to the proper camera-to-subject distance will make life easier for you. Rangefinder 35mm cameras have long been favored as good all around action cameras rather than reflex or eye level prism finders. With the latter there was always the necessity for closing the lens down to the proper f-number after focusing, an operation which consumed just enough time to make you lose the picture. However, with the advent of such automatic eye level prism cameras as the Contaflex (picture, *page 55*) and the accessory automatic lenses available for the other eye level 35mm reflexes, many photographers are finding these cameras with their through-the-lens focusing systems more suitable for action. Ground glass waist level cameras are more difficult to use for action photographs since it's very hard to ascertain whether or not the image is actually sharp while the action is occuring and the waist level position doesn't seem to offer the photographer so much freedom of movement as the eye level. However, such excellent cameras as the Hasselblad and Rolleiflex do have eye level sports finders either built into the focusing hoods or available as accessories, so you can preset your camera and then use the sports-finder.

Viewfinders: The larger the viewfinder image, the brighter it is, the better it will be for action. Viewfinders combined with rangefinders make it unnecessary to switch from one peep window to another between focusing and viewing. Make sure the secondary rangefinder-viewfinder image is well defined and can easily be coincided with the main image. Frame finders, as on the Leica M3, Nikon S2, Retina III, Konica III, outline the subject clearly and let you see the subject before and after it's actually in the field of view. The finders in the Leica M3 and Canon V, in addition to showing the field of view of the standard lens, also give you the proper areas covered for a number of accessory lenses. In the M3 the exact field is visible for the 50-, 90- and 135mm lenses while in the new Canon V you get the exact field for 35- and 50mm and a third, magnified image for sharp focusing. The viewfinder of the eye-level prism 35mm camera always shows the focus and field of view of the lens which is on the camera. You never need an accessory viewfinder. Unfortunately, few lenses other than the standard normal 50 to 58mm focal lengths have automatic diaphragms which make such cameras suitable for action. With most rangefinder cameras other than the Canon V and Leica M3, you must have auxiliary viewfinders for any accessory lenses you plan to use. Incidentally, the rangefinder-viewfinder on the Nikon S2, is at this writing, the only one in which the viewfinder image is actually life size. With this camera you can keep both eyes open and not miss a trick.

Negative size: No one should ever be foolhardy enough to proclaim that you will make better pictures with a small negative than you would with a large one. You won't. It stands to reason that a large negative will take more punishment, stand more cropping and enlarging than a small one. As we've already seen, this is one of the prime arguments in favor of the press type camera for action pictures: you can always blow up a small section from the negative. Where other photographers are interchanging lenses, one lens may do very well with a large negative. Unfortunately along with these advantages, larger films such as the 2¼ x 2¼ negative size have a number of disadvantages when compared with the smaller 35mm. You must reload after 12 or so

shots. You can get up to 36 without reloading on a 35mm camera. Few larger cameras, except the single-lens reflexes, have rapidly interchangeable lenses and the number of lenses available is fairly small, while the maximum apertures of these auxiliary lenses are alas, small too. If you don't need interchangeable lenses however, such eye level rangefinder 2¼ x 2¼ cameras as the Certo 6 (see picture, *page 54*), Ansco Super Speedex and Zeiss Super Ikontas make excellent action cameras.

ACCESSORIES FOR ACTION

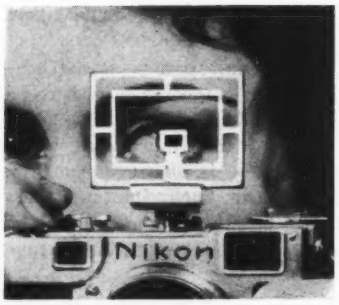
If you already own a camera which you want to use for shooting action pictures, there are a number of accessories which will make shooting quicker or easier. These fall into two classes, optical accessories and mechanical accessories.

Optical accessories: If you own a 35mm rangefinder or guess focus camera, any one of a number of accessory viewfinders will be extremely useful for action photography even if you only use the standard 50mm lens that came with your camera. Frame finders such as the Nikon (picture *below*) give you the brightest viewfinder image possible and cover the framing areas for a number of lenses. The Nikon covers from the 35 to the 135mm lenses. You will also find these viewfinders useful for determining which accessory lens you should use. Get the view you want by checking the frame finder, then use that focal length accessory lens. Optical glass finders such as the Leitz Optical Brilliant finder (picture *below*) give you an exceptionally brilliant viewing image. The Leitz finders have a projected white line framing area similar to that in the rangefinder-viewfinder of the Leica M3 and the Nikon S2. If you have a perfectly serviceable camera which just has a dull or small viewfinder, one of these finders slipped into the accessory shoe will help the cause tremendously.

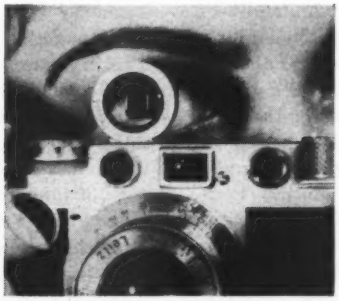
The eye level 35mm prism cameras with interchangeable lenses—Exakta, Alpa, Pentacon, Contax S, D, Practina—have not been used too much for action. The new completely automatic diaphragm lenses such as the Steinheil Auto-Quinon (picture *below*) can turn them into excellent action cameras. Recently one new wide-angle and one 85mm lens with completely automatic diaphragms have been introduced, but most of the short or long focal length lenses have to be stopped down manually, making them not as suitable for action pictures as the standard focal length lenses.

Let's talk about those extremely long focal length lenses for a moment. Nearly every photographer alive has at one time or another coveted the thought of owning one. They are dimensionally very impressive—but they are not easy to use. Lenses over 135mm focal

If you already own a good action camera, these 6 accessories will help.

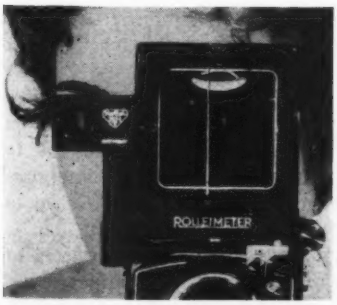


Most frame finders, like the Nikon, show fields of view for 50 to 135mm while some include 35mm field. You can keep both eyes open using them.

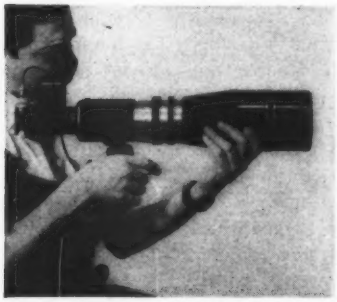


Leitz Optical Brilliant finders, here (and other makes), fit accessory shoes, outline fields of view for single lens. Available for many lenses.

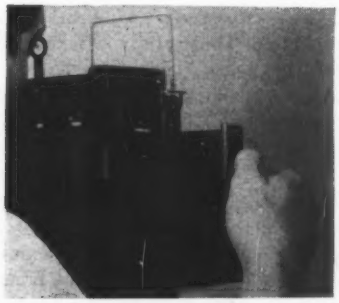
Auto diaphragm lenses like Steinheil Auto-Quinon f/1.9 make it unnecessary to close down after focusing. Device in lens mount does it.



Rolleimeter fits frame finders of Rolleiflex cameras, makes open finder into a rangefinder-viewfinder. Camera owner can install it himself.



Long lenses like the 400mm Fern Kilar can be hand held with a gunstock. If action subject makes a tripod impossible, try a gunstock.



Press or view camera operation can be speeded up with Grafmatic holder which interchanges 6 sheets of film. Shots are automatically numbered.

Equipment for action *(cont.)*

length should be fitted and used on tripods or on a gunstock (see picture, *page 57*). These lenses do not couple to rangefinders, so if you don't use a reflex camera you will need a reflex housing and the mechanism to couple it with your shutter. Depth of field is extremely shallow and focus must be very accurate. Definition at maximum aperture, which incidentally, is generally in the neighborhood of f/5, is not up to that on your regular focal length lenses. However, for isolating action occurring at a distance they are extremely valuable and amazing results can be gotten from them with care. For practical purposes, you'll probably find a 135mm lens the longest focal length lens you'll need with a 35mm camera. And when using it, you'll have to hold the camera very steady indeed.

Twin-lens reflex owners have found ground glass focusing a bit of a chore in action photography so the Rolleiflex manufacturers have brought out a rangefinder which fits atop their camera's open sportshood (picture, *page 57*).

Mechanical accessories: Although we've already covered accessory rapid winders and gunstocks elsewhere, there are a few other mechanical devices to help you in your action photography.

If you're operating a press camera, you might give the Grafmatic holder (picture, *page 57*) a try. With it you can shoot six pictures in pretty rapid succession without removing the press camera from your eye. The Grafmatic is supplied in 2¼ x 3¼, 3¼ x 4¼ and 4 x 5 film sizes. Films are interchanged by pulling out the body of holder as shown in illustration. And the film can only be moved after the slide has been pulled. There's a red warning signal at the rear of the Grafmatic which indicates when the slide is out and the Grafmatic should not be removed from the camera. After the sixth film, the slide automatically locks, making re-exposure of the film impossible. The Grafmatic is only slightly thicker than an ordinary film holder and will fit a variety of cameras including the Graphic, Linhof, Busch, Burke and James. Individual films can be removed from it for processing.

Many 35mm cameras can be equipped with special bulk loaded film cassettes. Bulk film loading will bring the cost of your photography down, letting you be a bit more reckless in exposing film to get those action peaks. The cassettes also go a long way in speeding up camera operation. There are both take-up and supply cassettes for the Leica, Canon and Robot. By preloading the supply cassettes and attaching them to the take-up cassettes prior to actually shooting pictures, you can cut out all the time wasted rewinding film between rolls. The film goes from one light-tight cassette to the other. Unfortunately you'll need two cassettes for each roll of film and the last exposure made will be fogged when you remove the attached cassettes from the camera. This isn't the case with the Exakta however, which does not have any special cassettes, but instead takes regular empty Eastman, Ansco, etc. cartridges for both supply and take-up cassettes. At the end of a roll of film, you can cut the film loose from the supply cassette with a special built-in knife blade so your last exposed frame will not be fogged. The knife works well on most American films but you may experience some trouble cutting European film bases.

One of the biggest headaches with cameras mounted on tripods is how to get them off the tripods in a hurry if you see something that provokes you into grabbing the camera and moving in or out suddenly. Quick release units such as the Zip Grip, Clamp Fast and Cam Lock hold the camera on the tripod securely but allow you to remove it in a matter of a few seconds. The newest unit, the Zip Grip, functions especially well with the Rolleiflex for which it was actually designed although it will work with all cameras. The Rolleiflex, however has part of the Zip Grip, the bottom disc plate, already built into the camera body.

Last but not least among mechanical accessories is the tripod. You will probably feel that the high shutter speeds you'll be using make one unnecessary. However, you'll need a tripod with a long lens, high shutter speeds or no. And for covering action where you have to follow it on a sports field, a tripod with a smooth working panhead will guarantee action pictures with horizontal and verticals of the camera matching those of your subject.

TECHNIQUES FOR ACTION

Many popular cameras in the 35mm reflex, folding, and press cameras do not have rapid wind levers, speedy film advances, etc. to make them top action cameras. However, there are certain techniques with such instruments which will speed up operation and make them a bit handier.

35mm cameras: Many 35mm cameras do not have rapid wind handles, cranks or levers. However, here's a technique which can be made to work with most 35mm cameras. Instead of grabbing the wind knob between thumb and forefinger, extend your forefinger (picture, *page 59*) and roll it along the knob. One swift pass of the finger will generally be sufficient to wind the film completely. You may be able to cut your winding time to fractions of a second.

If your 35mm camera has separate rangefinder and viewfinder windows, you'll lose a bit of time (and maybe the picture), switching from one eyepiece to the other. You have two alternatives. If exact focus is more important (when you're using a large lens aperture for instance) ignore the viewfinder window and frame through the rangefinder window, centering the action in the middle of it. On the other hand when the exact focus is less important (where you can use a fairly small lens opening) use zone focusing (see *page 68*).

Twin-lens reflexes: Don't try to follow the action on your ground glass. Not only is it almost impossible to keep the subject properly in focus, but the ground glass itself shows the action going in the opposite direction to the actual motion. This is apt to cause confusion. If your camera does not have provision for focusing at eye level, preset your camera for zone focusing and use the frame finder (picture, *page 59*). If your action is close to the camera, there is some danger of parallax error when using this finder. When photographing action closer than about 6 ft., remember to allow more

area at the top of the frame or you're liable to cut off the top of your picture.

Press cameras: There are drawbacks to the press camera for action photography. You can overcome some of them. Most such cameras have rangefinders and separate frame viewfinders. You may not be able to use zone focusing since the depth of field (zone of sharp focus) with the longer focal length lenses on such cameras is extremely shallow. You may have to focus with the rangefinder and swiftly shift to the frame viewfinder.

Many press cameras have the shutter release located on the leaf type shutter itself, at the front of the camera. If there's no way of setting off the shutter of your camera from the rear housing, where your hands can best grip the camera, use a cable release which you can fasten to the camera body.

Changing films on a press type camera can be time consuming, if you use film holders and cut film. We've already discussed the Grafmatic film holder. But if you want to keep equipment expense down, try loading up with film packs instead. A film pack adapter isn't too expensive an item although the film packs themselves are expensive and will set you back quite a bit if you shoot many of them. To change exposures when using a film pack you pull a paper tab on the pack (picture, *below*). There are 13 tabs, 12 for the exposures and another which protects the first exposure, thus making the pack suitable for daylight loading. Filmpacks are a favorite negative material for sports press photographers.

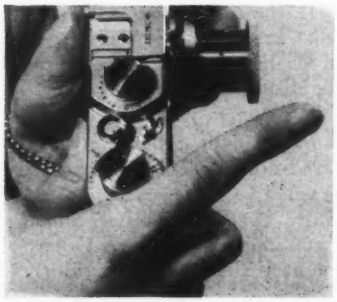
Of course, your choice of photographic materials—camera, lenses—your accessories, and the techniques you may find it necessary to employ, depend to a great extent on the subject before your camera. For instance, if you're a golfer and would like to analyze golf swings, only a rapid sequence camera like the Robot will perform the function properly. However, such a sequence camera may not serve all your needs as well as a general, all around camera. The sequence camera's transport mechanism is incredibly smooth and efficient but may be too noisy to permit candids or pictures in the theater, although it would be ideal for covering a baseball game. You would seldom miss a play. For single sports shots, a regular 35mm camera or a press camera can be considered. With one you can interchange lenses; the other will give you big, well detailed negatives.

For most of us, however, we'll want one camera which can be used as an all around unit for all our picture taking. So before spending money for any equipment, spend a few minutes instead to analyze your actual needs against the equipment you plan to buy. Often, you'll find that purchasing some accessory to help you take better action pictures with the camera you now own will be much more justifiable than buying a whole new camera.

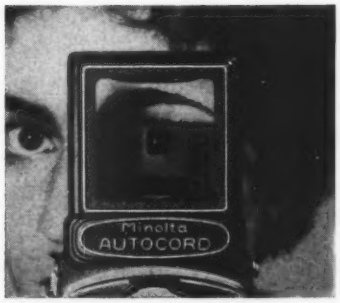
If you're in doubt about the usefulness of any particular piece of equipment, try to borrow it for a few days from a friend or purchase it on a ten-day money-back trial from a reputable dealer. Then take out that new camera or gadget and give it a practical workout on the type of subject material you wish to shoot. There are a lot of accessories which seem ideal on paper which just don't work out in practice. If you do find that the equipment works well for you, make sure that it is a real improvement over what you already have, and that by using it, you won't wind up losing some other important function that your old camera performed. This applies particularly to those camera fans who purchase new equipment while trading in the old. Regrets about swapping equipment don't only hurt you in the pocketbook, but in picture quality as well. Perhaps the most important thing to learn about equipment is that any photographic instrument will work better at its job if you stick to it and really learn to get the most out of it. Don't spend unnecessary money.

The nice part about cameras, equipment and techniques for action is the economy of it. You can get a camera which will be ideal for your particular needs or an accessory which will help you towards better shots with the camera you already have. If the till is empty and the yearning strong, you'll find many hints, techniques and advice throughout MODERN to tide you over and assist in producing top action pictures.—THE END

Here are 3 techniques for 35mm, reflexes, press cameras you should try.



If your 35mm camera doesn't have a rapid winder, try advancing film rapidly by running your forefinger along knurled edge of winding knob.



Don't try to follow rapid action on your twin-lens reflex ground glass. Instead, preset shutter speed, lens aperture, focus. Use frame finder.

If you have a press camera, using film packs will speed up operations. They're available in sizes to 4x5 and contain 12 sheets of film.

Camera, lens, film, developer: Do you know which will give best results with subjects near and far? Here's a quick roundup of

WHAT YOU NEED

IT'S POSSIBLE to shoot action pictures with almost any camera-lens-film combination, have the processing done by a drugstore photofinisher, and wind up with some recognizable photographs. But it's a lot easier, and the results will be ever so much happier and more sure, if just a little forethought is applied to the problem: What do I need to shoot this picture?

You really don't need anything very special—that is, hard to find, extra expensive, or difficult to use. But it is important that out of the great variety of materials available to choose from, you pick the particular ones most suited to getting you the best action pictures with the least pain and disappointment. Pick the wrong film, expose it incorrectly, develop it in the wrong soup—you might as well have stayed home.

WHAT KIND OF ACTION? For our purposes, let's stick to the most common type of action picture—something is happening fast, you want a record of it, most if not all of the movement should be arrested sufficiently to make subject and action quite distinguishable. To pin it down further, we'll first take a look at action outdoors, where there's plenty of light, and then indoors, where the problems are entirely different.

ACTION NEAR OR FAR? Outdoors in daylight, your distance from the heart of the action is the most important single factor affecting choice of camera, lens, film, exposure, developer.

View an action from a moderate distance and you become a detached observer with an overall view; no head swiveling to follow the action, it's all in the line of vision; things move across your field of view at relatively slow speeds; most of the scene is in focus all at once, but objects are seen small and eyes must be sharp to get the details (binoculars not allowed for the purposes of this story).

Come close to a swirling melee of traffic, people, games, or violence and everything changes. Try to follow what's happening a few feet in front of you and it's impossible to watch the background, if it's even visible. Close-up movements seem exceptionally rapid and following them is difficult. Near objects are so big they block out large areas of your field of view. No overall cool perception here—your view of this action is confined to the specific details which you observe.

The photographic problems are very similar. For example, you're in the stands at a ball game, tennis match, or horse race. Of what avail that 50mm ultra-fast lens and superspeed film for your 35mm camera? But with a fine old 120 or 116 folding camera and Panatomic-X film (or even Supreme or Verichrome Pan) you can come away with excellent pictures capable of great enlargement.

Contrariwise, let's say the photo subject is a roller skate hockey game, and your're right by the scene of the hottest action. The nimble 35mm camera with fast film can catch it all; the big, awkward to manipulate camera with slow film will probably be able to do comparatively little for you.

DON'T BE FILM-BOUND! Not everyone has (or wants to carry) a variety of cameras to load with different films for different conditions. But particularly if you have only one camera with non-interchangeable lens, take along at least two kinds of black-and-white film to take care of varying conditions. And if you use 35mm, you'll be more flexible with 20-exposure cartridges instead of the 36-exposure. Of course, you may have to load film more often, if you shoot a lot, but the ability to change films with fading light, changing distances, variety of subjects, is worth the little extra effort needed. Why a couple of different kinds of black-and-white? We're getting to that, now.

FOR ACTION CLOSE BY: Outdoors in average daylight, ultra-fast lenses are unnecessary. More important are sharpness and appropriate focal length. When action is fluid, rapid, and near, there's no time to use rangefinders—zone focus is the thing (see *page 68*). That is, you set the camera for a certain distance, close the lens down to a small aperture (f/16, for example) and depend upon that to throw a relatively deep area into sharp focus. Then your camera will be set for any action within that zone of sharp focus.

Lenses of short focal length let you work with least worry about setting for distance. The 35mm camera excels for this, and if your camera takes interchangeable lenses, the 35mm focal length is best for close, rapid action. When closed down to only f/8 and set to 15 ft. the 35mm lens will give you everything sharp from about 7 ft. to infinity. Even the "normal" 50mm lens will give you an amazingly deep zone of sharp focus, particularly if you back away from your subject a few feet.

Because these lenses do so well at moderate apertures, even with high shutter speeds you can use a fast but fine grain film such as Kodak Plus-X. If the action

FOR ACTION

is hot, but out of the bright sun, on a dull day, or in late afternoon, try one of the very fast films, such as Ilford HP3 or Kodak Tri-X.

Remember, you're close up, the images will be relatively big, and won't require much enlargement (maybe 5X to 8X) in order to show detail.

Close action with a twin-lens reflex or other roll film camera calls for smaller lens openings—f/16 or f/22 if possible, in order to get the deepest zone of sharp focus. Here it makes sense to use the fastest films—Ilford HP3 and HPS, Kodak Tri-X—with very small lens openings and fast shutter. Beware of overexposure outdoors with these films.

However, if you can back off a few feet from the action, you'll shift the zone of sharp focus greatly to your advantage, and can use wider lens openings (f/11 or even f/8) and slower films, such as Ansco Superpan Press or Kodak Verichrome Pan.

Developers? No call for anything special, unless your action has taken place under extremely bad lighting conditions; in that case, use the developers recommended below for indoors available light work. For the 35mm films, use fine grain or medium-fine grain developers such as Ansco Finex-L, Clayton P-60, Edwal Super 12, FR X-33B, Harvey 777, Kodak Microdol.

These developers also work with roll films, although in some cases you may get more film speed out of the semi-fine grain developers usually recommended by the film manufacturers: Ansco Normadol and Kodak D-76 (Ilford ID-11 is not generally available, but it is the same as D-76, so use D-76). To this list add FR X-500 diluted 1:10 for 10 minutes at 70F (see MODERN, April or June 1956).

Color for close action? Certainly pick one of the fast films—Anscochrome or Ektachrome. With a 35mm camera you can do quite a lot. With a twin-lens reflex you can do fairly well if you don't get too close. Add Kodacolor to your film list. Focus, aim, expose carefully. Don't count on the leeway and ease of shooting possible with fast black-and-white films.

ACTION FROM A DISTANCE: As you back off from the action the problem gets simpler and more complicated simultaneously. Simpler because the movements of your subjects are relatively slower and there's no need for very high shutter speeds; you don't need to use small lens openings in order to achieve the deepest possible zone of sharp focus; it's easier to track and focus on the scene of action. More complicated because the images on the film are very much smaller and will require great enlargement to show detail.

With Ansco Supreme, Kodak Plus-X or Verichrome Pan, enlargements up to 12-15X are no great problem. These are good basic films for general shooting, and perfectly adequate for action happening at moderate distances. For example, activities of people from about 25 ft. to 100 ft. from the camera. If the moving object is larger—a horse, train, plane, or perhaps a fast boat—you can handle it even if it's further away than that. Here the twin-lens reflex or folding camera becomes more useful, as it gives a bigger image on the film than does a 35mm camera with "normal" lens.

Suppose you go to the race track or the ball game and are in the stands far from the track or diamond. For your 35mm camera take along Adox KB-17 or Kodak Panatomic-X (Panatomic-X roll film for the bigger cameras). Such films can be enlarged up to 25X, if properly exposed and developed, and you'll be amazed at what can be pulled out of a tiny section of film. Use an exposure index of 50 for both film types. Develop Adox KB-17 in FR X-22 diluted 1:15 for 12 min. at 70F, or Edwal Minicol diluted 1:4 for 16 min. at 70F. For Panatomic-X 35mm, Kodak D-76 diluted 1:1 for 7 min. at 68F; roll film in D-76 straight for 7 min. at 68F. A somewhat slower film (use exposure index of 25) is Adox KB-14. Develop in FR X-22 diluted 1:19 for 13 min. at 70F, or in Edwal Minicol diluted 1:4 for 14 min. at 70F.

If you're very far from the action and have no tele lenses, color will be unrewarding except for an overall view. It may be satisfactory at moderate distances. In 35mm size, Kodachrome will deliver the most sharpness. In roll films, Kodacolor is a reasonable choice, since sections of the negative can be enlarged considerably. Enlarged prints may also be made from sections of Anscochrome or Ektachrome transparencies.

ACTION INDOORS: Here the controlling factor is lighting. If you're working with what's available and it's dim, go to the fastest films—Ilford HP3 or HPS and Kodak Tri-X—in either 35mm or roll film sizes. This also applies if you're manufacturing light yourself with flash or speed light, but in relatively small quantities (for example, bounce flash).

Develop for full film speed with powerful, medium-fine grain developers such as Clayton P-60, Edwal Super 12, FR X-500 diluted 1:10 for 10 min. at 70F, Kodak D-76. If you think (*Continued on page* 130)

7 BASIC LESSONS IN SHUTTER SPEEDS

1. WALKING TOWARDS THE CAMERA. You can usually stop this kind of motion with a shutter speed of 1/50 second, *if* your subject is walking towards you at a medium speed, and she is about 15 feet away from the lens when you press the camera shutter.

ALL PHOTOS BY FRED LYON

4. WALKING PARALLEL TO THE CAMERA. The rule is: parallel action requires a faster shutter speed than other types if distance and speed of motion remain constant. Here 1/200 stopped all action except subject's left foot—but 1/300 would have frozen that, too.

5. PANNING, WHEN SUBJECT WALKS PARALLEL TO CAMERA. If the light is low or you don't have a fast enough shutter speed, try panning. Swing camera with subject exposing as you swing. If "pan" is even, subject will be sharp at 1/50, background blurred.

6. RUNNIN
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2. RUNNING TOWARDS THE CAMERA. The same girl, the same place, the same camera-to-subject distance. But a speed of 1/200 was required to stop the motion of her feet as well as body. At greater distances or with slower action you might use 1/100.

3. WALKING TOWARDS THE CAMERA AT A 45° ANGLE. To freeze action moving in this direction you need a faster shutter speed than for photo 1, also made at 15 feet. You might do it at 1/100 sec. but to be on the safe side, and avoid blurring feet, try 1/200 sec. at this distance.

6. RUNNING PARALLEL TO THE CAMERA. This setup calls for the fastest shutter speed of any situation shown. At 15 feet, 1/500 stopped all motion. The same action much further away could be stopped by a slower shutter speed—but closer you'd need a faster speed, or you could pan.

7. PANNING: SUBJECT RUNS PARALLEL TO CAMERA. If you want to blur the background about as much as in photo 5, pan as described under that shot, but set camera at 1/100. As you pan make sure viewfinder always frames subject.

For pictures with the greatest stopping power, first learn to analyze your subject, then set your camera controls properly and take a crack at

PEAK ACTION

ALWAYS SHOOT ACTION at its peak. With that classic advice you sally forth, camera in hand, to capture the smoking elegance of the railroad train, the gravity defying elevation of the pole vaulter, the salivary salutation of two pet dogs—peak action all of it. The pole vaulter? Finding the peak's easy. He goes up, he starts falling. That brief instant between is the peak—and once you've watched a pole vaulter work out a few times, you'll find it easy to anticipate the peak of the action. And that goes for many similar events—where you can get a chance to observe an action with a logical sequence first, then shoot it as it reoccurs.

Most action outside the world of sports—children, animals, people in everyday life—the subjects you will spend most of your time photographing—cannot be anticipated. Peaks may occur suddenly. Some actions may have more than one peak. Then again some other actions have no peaks at all. For instance, the boy playing handball on *page 67* is caught at a peak moment, the follow-through after hitting the ball. But his action actually had three peaks—as he stood waiting for the ball, as he connected and then the follow through. In contrast, imagine an express train roaring past. Peak action? Perhaps an important moment when the train approaches close to the camera, but you can hardly find the peak of action with a train keeping up a constant 60 miles per hour.

It's evident from these two examples that there's more to shooting peak action than meets the eye—at first glance anyway. Each action which we plan to shoot —no matter how familiar—should be examined. Does it have a peak, how many peaks? Can the peaks be anticipated or will you have to use a hair trigger on your camera shutter release. Let's see how this works out in practice:

Burt Owen's photograph of two dogs licking their master's face is a good example of unanticipated peak action. The original plan called for a close-up, serious portrait of the man with his dogs. Accordingly, Owen checked the window as the sole source of illumination, placed close-up lenses over his Rolleiflex viewing and taking lenses and moved in for a dramatic head shot. The action that took place was totally unanticipated. The dogs squirmed out of the man's grasp and began to lick his face. The peak action with the man's expression made a picture that has to be realized and shot in an instant or not at all. Owen saw the hilarity of

In an instant, a planned serious portrait turned into a humorous incident before Burt Owen's camera. Before the moment ended, he focused, framed his picture, shot.

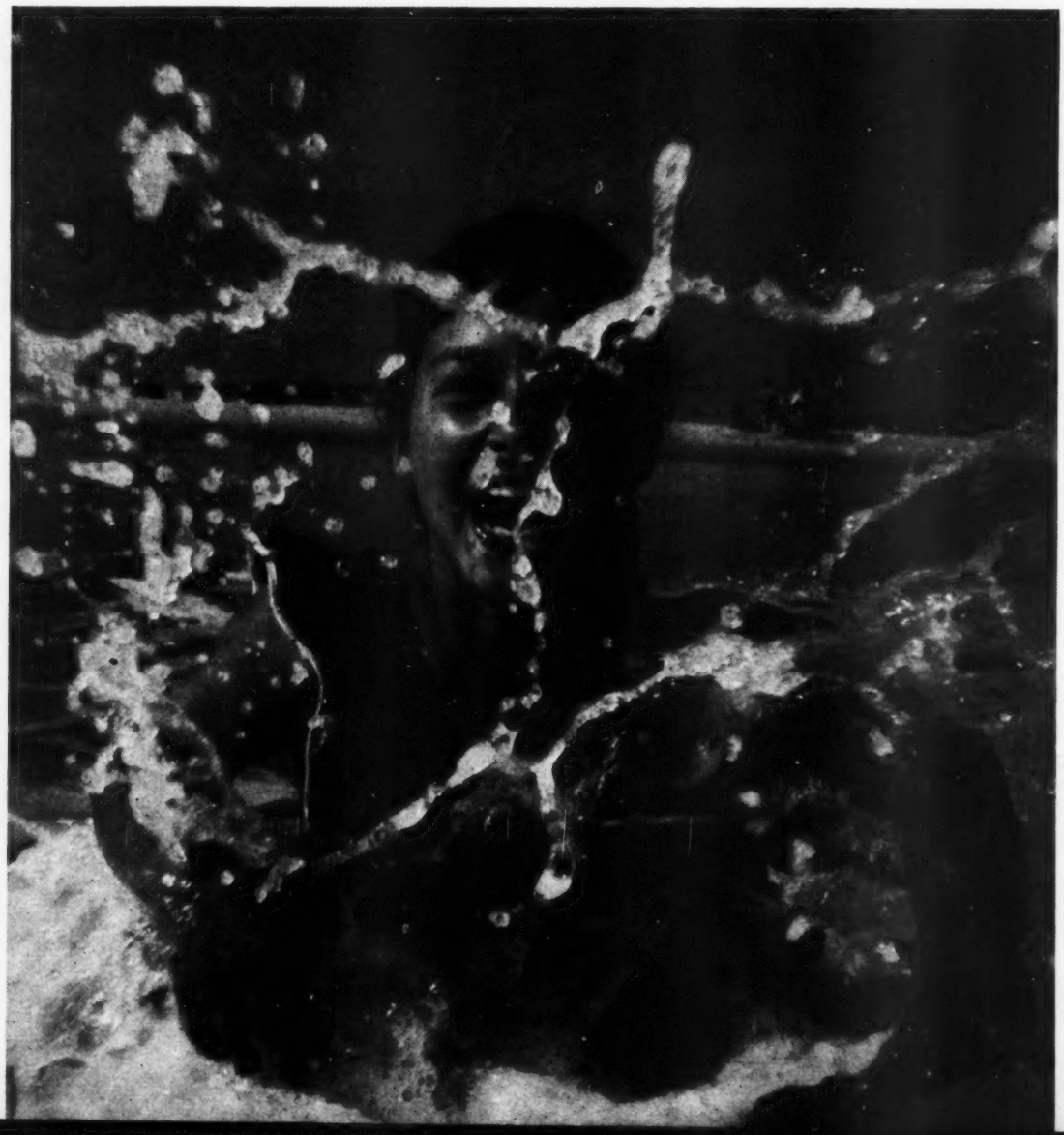
PEAK ACTION *(continued)*

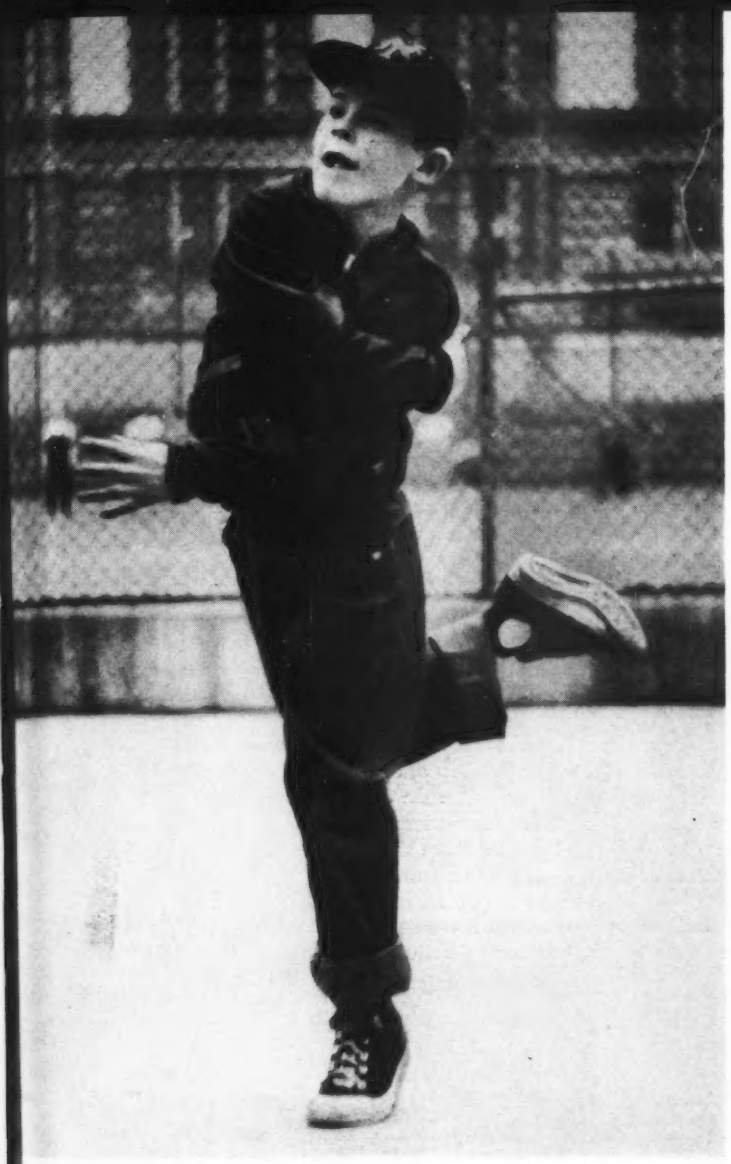
the situation. In the brief time, he focused and shot. The exposure, 1/25 sec. at f/3.5 simply was not sufficient to stop the action of the dogs so they registered fuzzily. Peak action? Yes. Owen's success stemmed from an ability to shift his entire photographic thinking in a split second, from a serious mood to one of amusement.

Peak action may occur at any instant, even in the most prosaic landscape. Train your eye to expect the unexpected. Don't let it throw you. When the dogs take to action, the building collapses, the quiet scene around you leaps to life, that's not the time to gape. It's the time to use your head and your camera.

Often you'll actually be on the lookout for action pictures. You're at the beach (see Sy Katzoff's picture of the girl in the surf *below*). You want to catch two peaks at once—surf breaking and a peak of expression. The chances of getting it by accident are slim. You can't race into the water with your camera. The subject must be contained in an area which makes it physically possible to approach closely yet keep your camera out of the briny. Furthermore you can't dictate to the waves. You'll have to take them as they come hoping for the right sort of splashy surf at the right moment. If you can't control the surf, control the girl as much as possible. Watch out for each possible good wave and hold the girl back from disporting with the small non-photographic ones. And don't be afraid of shooting film on such a subject. Sy Katzoff shot three rolls with his Rolleiflex, got the one perfect photo out of 36 tries. He watched for the spray and shot just before it seemed to reach its height. (*Continued on page* 124)

Sy Katzoff used three rolls of film in his attempt to coordinate peaks of surf action and child's expression.





Three peaks: the boy waits, strikes ball, follows through. Lou Stettner caught last.

There's always a new way to seek, find a peak. William Bosch caught humorous one.

Gravity defied lends humor to Sabine Weiss' photo of horse making light of its rear quarters.

Don't miss that picture! Be ready for action long before it occurs by using professional . . .

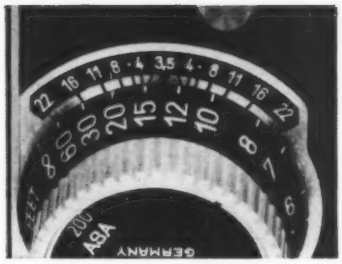
ZONE FOCUS

You can record more hits than misses if you make zone focus part of your procedure for shooting action pictures. A child runs toward you. Boys roughhouse on the beach. Generally there's not enough time to focus and shoot, so you miss the shot. But professionals get it because they preset their cameras for a deep zone of sharpness. (Naturally, exposure has been preset, too.) Then when an interesting action occurs all they do is raise the camera at the right moment and expose.

The first step is to get acquainted with the depth of field scale found on your camera, and most cameras have them. Design may vary as you can see from the three scales shown here. But all show the same basic information for a given lens—approximately how deep a zone of sharpness you have with a particular lens opening when your camera is set for a specific distance. Normally you'd focus on your subject, then check the scale to see just what the depth of field (or zone of sharpness) was at f/8, f/11 or any other stop. You'd read the footage opposite the f/8 on one side of the scale for your near limit, the f/8 on the other side for the far limit of your zone. If your camera doesn't have a depth of field scale geared to the focusing mechanism, it may have a separate depth of field chart, and you should look there instead. In either case, you need to use depth of field another way for action.

Long before motion comes on the scene, figure out how deep an area you want to be in sharp focus—so you will be free to shoot action in that zone without focusing. Usually you can determine the exact limits of this zone by focusing on suitably placed objects in the scene. In the picture *below* this zone was from about 6 ft. to infinity; *top of opposite page*, from about 9 ft. to 30 ft.; *below on the opposite page*, about 11 ft. to over 100 ft. (The settings actually used to get the correct zone of sharpness are shown in the depth of field scale shots beside each picture.)

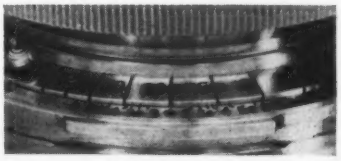
Once you've decided on the zone, your next step is to pick a tentative lens opening. Then move the distance marker so both the (*Continued on page* 125)

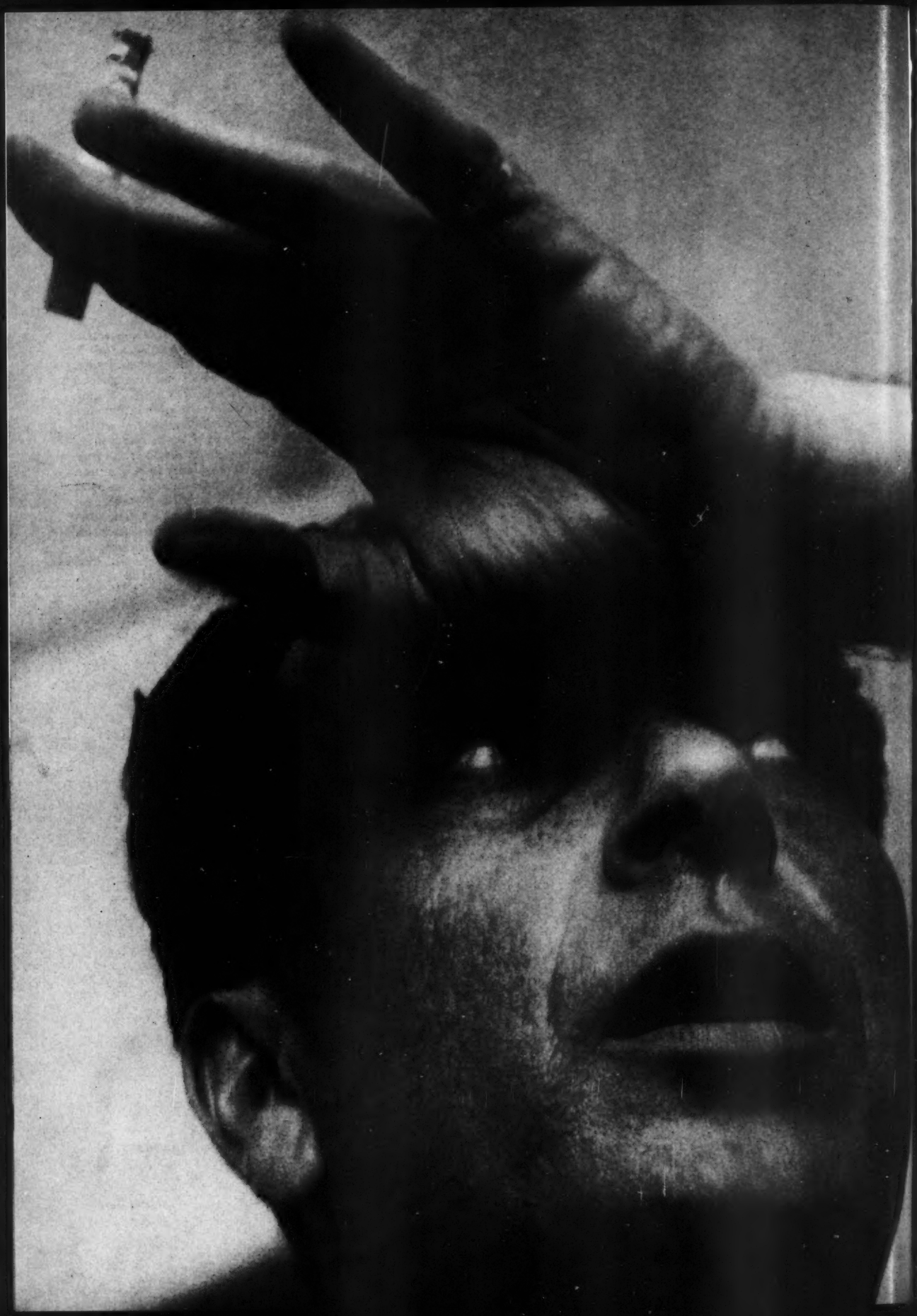


Here's another problem. You know a man will emerge from the house and you want to take his picture when he's somewhere between the door and gate. How do you set your camera? Sabine Weiss set her Rolleiflex (with 75mm, f/3.5 lens) as shown *above*, because the two f/16 marks on the top of the scale indicated she'd be in focus from a little over 8 ft. to about 30 ft. Shutter speed was 1/100—plenty to stop a man walking toward the camera. Then a cat came unexpectedly into the scene. But Miss Weiss was ready for that, too, without further camera adjustment. Though the cat was just within the zone of sharpness, the blur (which we find pleasing) is due to the 1/100 speed.

When you need a maximum zone of sharpness, but want to shoot at a fairly fast speed, your best bet is a wide-angle lens. Because Sanford Roth planned to shoot at f/8 and 1/500 sec., he set his 35mm f/2.8 Biogon lens so the infinity marking on the depth of field scale (*above*) was opposite f/8. A check of the f/8 marker on the right side of the scale shows that he was free to shoot anything in the empty pool between a little over 6 ft. and infinity. With his Contax ◁ II also preset for exposure nothing interfered with shooting.

A sharp background can reinforce the mood of nearby action, so try this zone focus technique. Begin with the near zone limit and allow enough leeway for movement toward the camera. Select your f/number and see where the far limit falls. If zone isn't deep enough often you can use a smaller stop. The scale on Morris Jaffe's 50mm Nikkor lens (Nikon camera) provided a zone from about 11 ft. to over 100 ft. at f/11, with distance marker at 20 ft. A shutter speed of 1/200 second stopped the action of the running child.





Do you get enough vitality in close-ups of people?
Try these five techniques for shooting action . . .

PORTRAITS

◁ **ACTION CAN BE IMPLIED** in something as simple as a gesture, or an expression around eyes or mouth. When people are sitting fairly still, talking, you can pre-focus, pre-set shutter and aperture, wait for a face, or hand, to go into action. Often hands will strengthen the design of a portrait as in the case of Sanford Roth's Italian painter here. Without the hand, the picture would have far less interest. Select your lens with care: if a great deal of depth and detail is desirable, a wide-angle may be preferred. But if you want large images, out-of-focus background, use a telephoto lens.

MUST A PORTRAIT BE "SHARP?" △ Doesn't slight blur really add to the conviction of this boy's laugh, give impression of his really having tossed his head back? Undoubtedly there are times when you'll want to get crisp, stopped action. Bill Bosch could have done that here, but instead, chose fairly slow shutter speed (approximately 1/40 sec.), aperture of f/4. He used indirect flood light, Tri-X film. A 150mm Kilfitt lens—used with a reflex housing on his Leica—provided large, close-up image and excluded other near-by details that might have distracted.

ACTION—SPURTING WATER—△ was frozen in informal portrait by Edward Lettau who used shutter speed of approximately 1/250 sec. He focused the 7½ inch Ektar lens on his 4 x 5 Graflex right on the tip of child's tongue. Such press or view cameras have an advantage for portrait pictures: you can rack out the lens in order to focus closer than 3½ feet. In addition, it's possible to enlarge only a small portion of the "large-size" negative and still hold detail. Because of this, some people favor the copious negative size. Under some circumstances it can let you crop pretty freely, even radically, during enlarging. And, since it's sometimes difficult to "crop in the viewfinder," that is, properly frame the subject, as you shoot action, this can be helpful.

GROUP PORTRAITS—especially when the▷ "group" is in action—require forethought and skill. Here Bob Henriques anticipated spat during baseball game, stopped the hat-pulling with speed of 1/500. Here is another function of a tele lens (Henriques used a 300mm Kilfitt on his handheld Nikon!). Note how close together the subjects appear. This is because the tele lens tends to "flatten" the scene. This has certain obvious advantages when you want to include a small group, close-up, on a small negative. Many people find it much easier to "compose" with the telephoto than with other lenses. It simplifies. That is, in giving you a close view of the subject, many of the details which would be included in the field of view covered by a normal length lens are kept out.

COURTESY McCALLS

ACTION CAN BE COMBINED effectively with the static. Conductor Dimitri Mitropoulos' face seems almost like a stony piece of sculpture, while the baton has blurred—suggesting motion. Traveling parallel to the lens, objects like the baton will blur severely at some shutter speeds, depending on how far the subject is from the camera (see "Seven Basics of Shutter Speeds," page 62). Don't ignore the wide-angle lens for portraits. Sanford Roth uses a 35mm Biogon on his Contax for much of his portraiture including this low-angle shot of Mitropoulos. Since the wide-angle lens tends to tremendously exaggerate whatever is nearest the camera, the conductor's hands appear larger than normal in relation to the size of his head. If you want the advantages of the wide-angle lens, plus a large negative image, try using a close-up attachment with the wide-angle.

If the motion isn't quite enough for a good action shot, try to

EXAGGERATE

A slow shutter speed, 1/25 sec., and Anne Brennan's steady camera catch a blurry elf prancing on a sunlit beach

YOU FOLLOW THE ACTION with your camera. At the proper moment you press the release. The resulting picture lacks something—the action seems too stiff, almost frozen. The original feeling of motion is lost. This is the story of far too many action pictures. Sometimes the remedy can be found in the way the picture is developed, printed, enlarged, but more often you need a new approach to taking the shot. Here's one: if you want to preserve a feeling of motion, you'll often have to exaggerate the action itself. A blurred picture is not the complete answer. Most blurred pictures occur because the photographer is technically incapable of handling his subject material. But if you can use blur properly, can control it, it may heighten the sense of motion in your picture. The first use of blur that comes to mind is the blur of the subject. Of course, you lose detail when the subject is blurred, but often, as in Anne Brennan's picture of the young girl racing across the beach, the detail is unimportant. Here in late afternoon sunlight, Miss Brennan could easily have used a shutter speed to stop all action, but she felt that a slow speed would more properly convey lightness and the elfin quality she saw. The child was wearing a rather strange cone-shaped hat which amused the photographer. Miss Brennan estimated that a 1/25 sec. exposure at f/11 with her Rolleiflex would register enough of the hat sharply with the child running parallel to the camera (see *page 62* for information on shutter speeds to stop action).

As the child ran across the (*Continued on page* 130)

Brute force of a boxing match is conveyed by increased graininess and contrast in Marvin Newman's photograph.

By panning his camera with the action, Edward Lettau registered subject sharp at 1/25 sec. but blurred background.

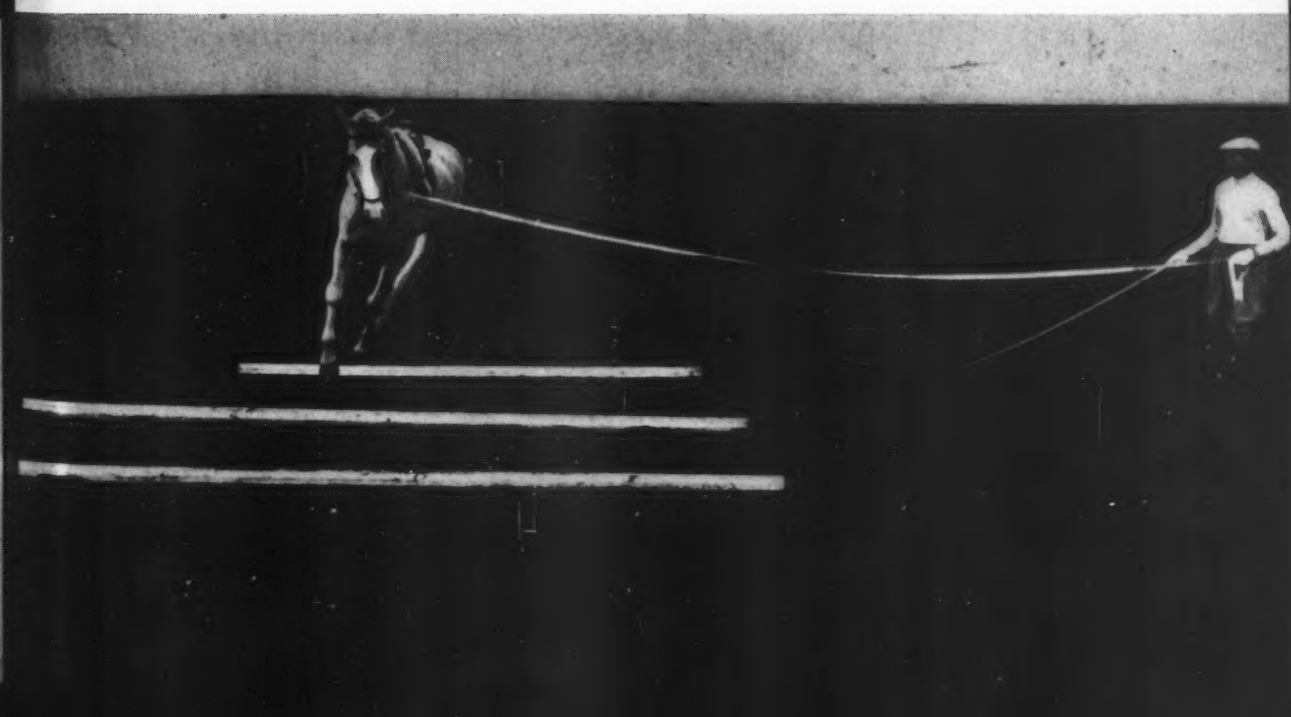
Action for eggheads . . . Can action depend on form and design, ignore subject matter? Here's a step-by-step answer in action pictures from

REAL TO ABSTRACT

1 Here are three photographs of action. Content proceeds from the easily recognizable to what many would call abstract design. In each picture there is action, but in each, the action has been expressed visually in quite different ways. Bill Bosch's scene, *above*, a rodeo, is probably familiar to almost anyone looking at this magazine whether he's attended a rodeo or not. You can easily identify horse, "cow," cowboy, audience, grandstand and rope. Incidental to the actual action, the background does help explain the situation. But it's the rope on which the feeling of action hangs. The two points of action (cowboy, horse on one hand; cow on the other) are connected by the rope. Having been vibrating, and giving a curious impression of curving upwards, the rope can be imagined as a kind of force or tension between them.

2 There is no background that explains action here. Of course, this was a "real" situation when Martin Dain photographed it, yet it looks somewhat surreal. Now the direction of the action has changed; we can guess accurately that the horse was running in an arc around his trainer. Again the feeling of action depends partly on the rope, but this time it is less taut, giving less visual excitement than does the rope in photograph 1. However, stimulation comes from strong design: the picture elements have been kept very simple and massive. The dark earth, light wall in background, the rope itself and three white rails give the photograph its striking design.

3 Action's over—for the rope, at any rate. As it lies completely motionless, action has been taken up by another form—the path of reflections from the chrome on a moving automobile (shutter speed, 1/25). The rope has no function of action—except to set it off by contrast. There's no intent toward thumping symbolism in this "abstract" picture that was planned and executed by Al Francekevich. But there is a kind of visual delight in seeing an ordered, harmonious arrangement of forms, some of which were in motion, others stark still: the suggested action (reflections) and still-life (rope), the massive dark areas accented by linear whites.



From the 1956 New York Press Photographer's Show

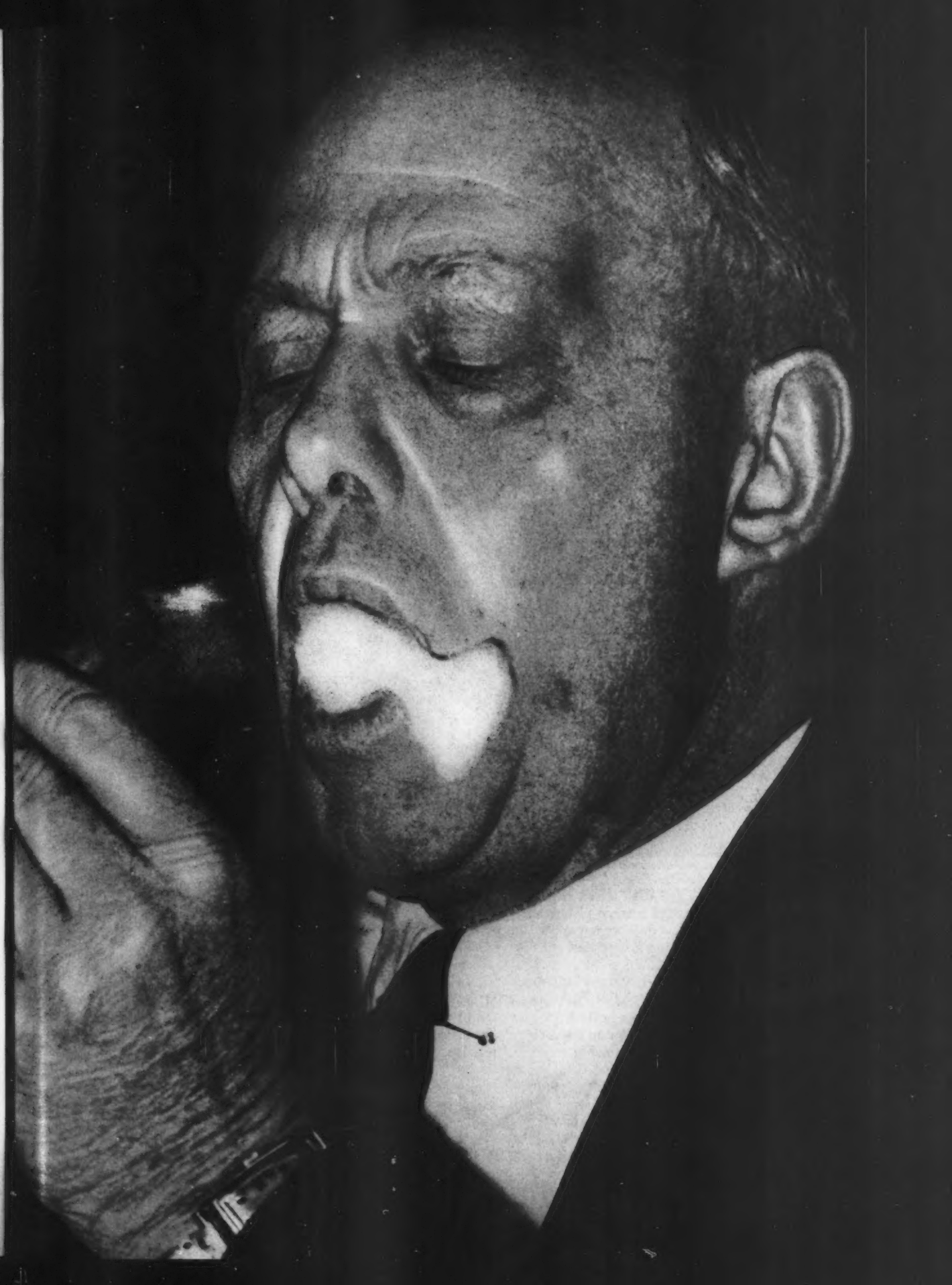
PRIZE ACTION PICS

PAUL RICE, NEW YORK JOURNAL-AMERICAN

LOUIS LIOTTA, NEW YORK POST

PEAK ACTION: One of the toughest assignments for the news photographer is the police beat. The same faceless people seem always to get into the same kind of trouble. It's only the unusual news photo that makes a picture editor look more than once. Rice got that kind of shot when he caught an irate wife telling off a rival in the familiar triangle situation. Peak action like this has to be anticipated. Exposure on 4 x 5 Speed Graphic negative made at 1/200th of a second, was f/11, with electronic flash.

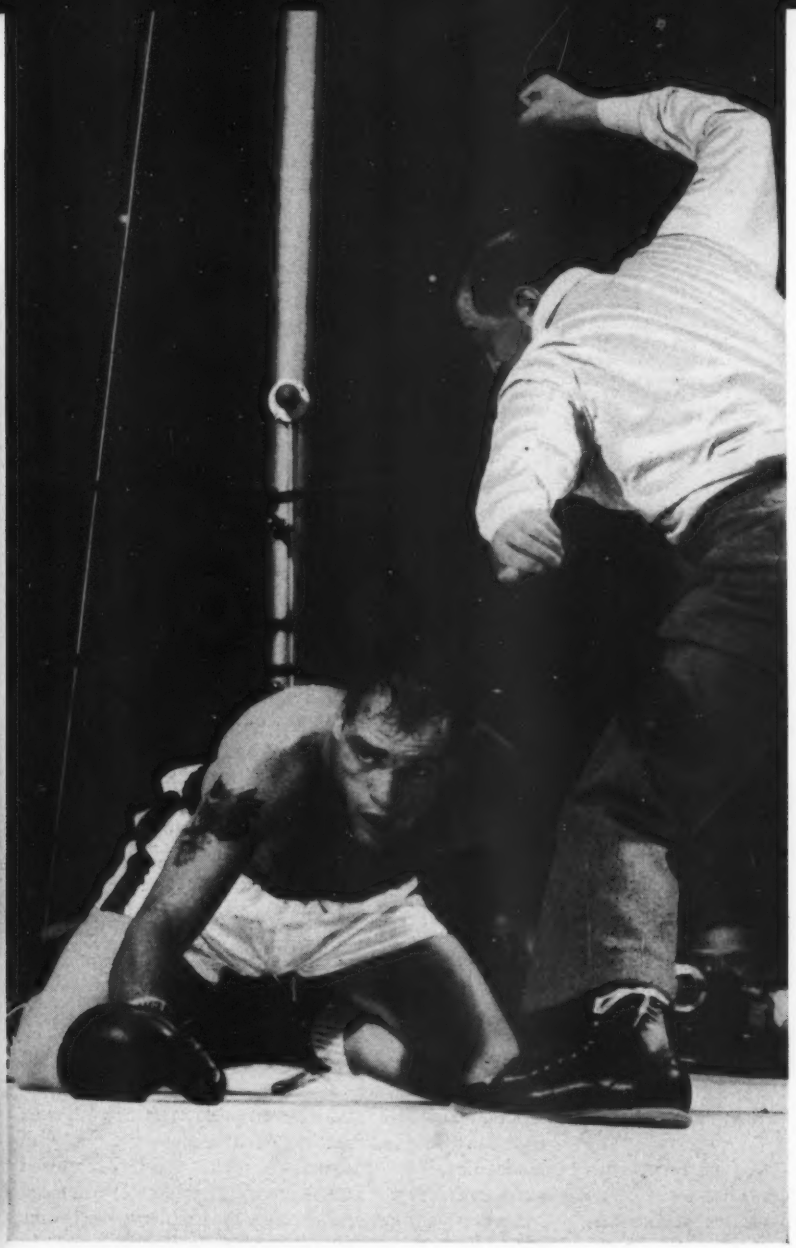
FAST SHUTTER: Every time a news photographer takes a celebrity shot he's competing against hundreds of pictures already in the files. He must come up with something different. Louis Liotta caught George Meany, AFL-CIO president, after merger of the two unions. Some of the strain shows on Meany's face, a story in itself. But the stopper is the smoke frozen like whipped cream. Speed Graphic, 1/400, f/22, and electronic flash.



IRVING HABERMAN, COLUMBIA BROADCASTING SYSTEM

PUBLICITY FEATURE: Publicity shots cascade across the average picture editor's desk like water. Unless they are unusual he'll probably ignore them. Using a slow shutter speed, 1/50th of a second at f/4. 2¼ x 2¼ camera, and available light, Irving Haberman caught actor Steve Cochran listening intently to the director during a break in Studio One rehearsal. The direction of his eyes focuses attention on the director's hand. The contrast between immobility and action tells the story. The shoe on the desk adds a certain incongruity to the picture. At the same time it also adds greatly to the mood desired by the photographer. Pictures like this prove that publicity photographs need not be gag shots or the flat lighted, stiffly posed variety that leave editors cold and end up in the wastebasket.

EXPRESSION: The human interest shot is an old newspaper standby. It requires a light touch and an understanding of what makes people laugh. Whatever he shoots, the photographer must beware of turning out a static, frozen shot. Ingredients can be almost anything from children to animals, to pretty girls, to funny hats. Nat Fein combined a little boy and a goat for his shot *Two Kids.* The frown on the boy's face supplies the seasoning that makes the picture come alive. The picture was made at the Children's Zoo, Bronx, New York. A 4 x 5 Speed Graphic was employed, with a setting of 1/100th at f/8.



ART ABFIER, NEW YORK MIRROR

SPORTS PHOTOGRAPHY is one of the most demanding chores on the news beat. The photographer must constantly be alert for peak action. It usually doesn't do much good to shoot after the ball has zipped through the basket or the batter has hit and started for first. Sometimes though, the best shot may come after the peak action. Art Abfier made the shot of a glassy-eyed Bobo Olson on the canvas from a barrage of punches by light heavyweight champion Archie Moore. The referee's raised arm supplies the one element of action in the picture. More than anything else might have, the picture tells the story of total defeat. Important too, is the background. It contains almost nothing to distract from what is going on in the ring and adds to the isolation of the two main subjects. The low angle of the shot also adds a dramatic touch. Abfier used a Speed Graphic and 127mm lens, shooting at 1/400th at f/16, with electronic flash.

NAT FEIN, NEW YORK HERALD-TRIBUNE

MOST VERSATILE COLOR FILM!

IF YOU OWN a roll film camera and you have not yet tried Eastman Kodak Company's new Kodacolor Film, you're missing an exciting experience in color photography. For Kodacolor, which has long been regarded by professionals and skilled amateurs as something for mere snapshooters to burn up, has suddenly become a color film in the first rank of quality. And furthermore, it has several features which can't be matched by even the most "professional" of color films.

Just in case you're not familiar with Kodacolor, it is a *color negative* film. That is, the film in the camera, when developed, is a completely incomprehensible negative, in which all colors are exactly the opposite of what the subject's colors were. This negative is then used to make positive prints, in which the subject's color scheme is set aright. In contrast to this system, such films as Kodachrome, Ektachrome, and Anscochrome, produce *positive transparencies,* suitable for projection as soon as they are developed.

What Kodacolor can do

Aside from the fact that it can produce very beautiful color pictures, the new Kodacolor has one feature which sets it uniquely ahead of any of the other types of color film currently available in the United States: You can expose the same roll of film by daylight, flash, speed light, photofloods, or ordinary tungsten house light, without the need for conversion filters, correction filters, compensating filters, Skylight filters, U. V. filters, color temperature meters, or other paraphernalia.

Although these vari-colored light sources affect the overall color balance of the color negative, this effect is canceled out during the making of the print simply by changing the overall color balance of the printing light. These color balance corrections are based upon the subject matter of the print. That is, indoor pictures are presumed to have been made by clear flash or photofloods and outdoor pictures are corrected for daylight exposures. However, if you have shot indoors by available daylight or speed light, the operator of the printing machine may get a bit confused and color-balance the picture incorrectly. Such confusions are generally ironed out before the prints leave the processing plant.

There is no way of printing correctly from a negative exposed to a mixed light source, such as daylight and clear flash, or other strange combinations.

To Kodacolor's present versatility, MODERN'S editors have added something even more novel. On *page 85* you will see how in the future you may start out with a roll film camera loaded with Kodacolor, and wind up with either color prints of any size up to 8 x 10 inches, or larger, or a first class color transparency suitable for use in any projector for 35mm color slides (or both, if you want). But more about that later.

How Kodacolor was improved

Kodacolor draws its new qualities from two directions: the film itself, and the print paper on which the color prints are made. Kodacolor film now bears a very close resemblance to the color negative stock supplied to professional motion picture studios and used to shoot some of the best color movies—for example, *Oklahoma.* It has remarkable exposure latitude, especially in the direction of overexposure. So, with Kodacolor, if you just make sure that you have exposed sufficiently for the important shadow detail, you need not worry very much about how the highlights will come out. However, severe underexposure will result in washed out, color-distorted images.

New Kodacolor is capable of producing very sharp images, and can be enlarged considerably without significant loss of detail. It is also a fast film, with an exposure index of 32 for daylight. With No. 5 or 25 flashbulbs in a 4- to 5-inch polished reflector, and 1/50 sec. shutter speed, a guide number of about 110 is usable.

To accompany the film improvements, Kodak has produced a new color print material designated Type C paper. This is really a vast improvement over the paper formerly used for Kodacolor prints. The four illustrations on *page 83 and 84* were reproduced directly from enlargements on Type C paper.

Eastman Kodak Company has described prints on Type C paper as having "a brilliance and clarity approaching results obtained through the use of such advanced color print-making techniques as the Kodak

PETER GOWLAND

IN BRIGHT SHADE: New Kodacolor is fast enough to permit exposure of 1/50 at f/8 or f/11 with light subjects. It has gratifyingly improved ability to record shadow areas without unpleasant color distortions. Of course, skin tones and whites will be "colder" and more bluish than in bright sun (see next page). However, this effect is not exaggerated if Kodacolor is not underexposed.

JOHN WOLBARST

AVAILABLE HOUSE LIGHT: No need to change film or add filters to take pictures indoors. Here, light came from single bare 100-watt desk lamp at left, and two similar bulbs in ceiling fixture high and right. Exposure: 1/25 at f/2, Kodak Bantam Special.

FLASH, SPEED LIGHT, OR PHOTOFLOODS: Model was photographed using all three light sources on one roll of film. There was little difference visible in resulting prints. Kodacolor is unexcelled for flash (particularly bounce flash), but slight problem arises when used indoors with speed light (see text).

BRIGHT SUN: Remarkable exposure latitude of new Kodacolor makes it possible to simultaneously record tones in skin and white blouse, as well as in shadows. Exposure was 1/50 at f/11, same as for shot of girl in bright shade, page 83.

PHOTOS BY PETER GOWLAND

Dye Transfer Process." So far MODERN's editors have not seen any Type C prints which could match a really first class Dye Transfer print. However, there is no doubt that an excellent Type C print is a match for some of the Dye Transfer prints being supplied these days. And unquestionably Type C prints can substitute for Dye Transfer prints in many uses.

MODERN's editors had over 150 prints made from new Kodacolor film exposed under a wide range of conditions with all the usual light sources. In general, the results were consistently pleasing.

Can you make your own prints?

Type C paper has been hailed in some quarters as the material which will take color enthusiasts back into their darkrooms to make their own prints. It's the opinion of MODERN's editors that this point of view is somewhat premature. True, it's not too difficult to process a roll of Kodacolor film. And certainly it's easier to make a good Type C print than to make a good Dye Transfer or Carbro print. But it still requires an amount of space, a degree of darkroom skill, an expenditure of time, energy, and money, that puts severe limits on the numbers of amateurs able and willing (especially, willing) to make good Type C prints.

Who makes Type C prints?

Until recently, Kodacolor film processing and print making was done solely by Eastman Kodak Company. This is no longer the case. Right now a number of large independent processors are getting ready to go into production, so photographers will have quite a choice of Kodacolor processors. The post mortems alone will demonstrate how skillfully these various processors will work. However, all of these firms are getting the benefits of Kodak's long experience in this field and there is good reason to hope that they will do satisfactory work with Kodacolor.

A new idea in color

At the bottom of this page you'll see a sort of look into the future which we have worked out. At present, owners of twin-lens reflex cameras are quite limited in their ability to shoot and project color. To project the complete 2¼ x 2¼ inch transparency requires a large and expensive projector. The Burleigh Brooks Super-Slide System (see MODERN, December, 1955) is one method of partially getting around this problem.

Our system envisions the use of Kodacolor (or a similar color negative film) with processing in the usual manner. However, after you get the negative, you would have a choice of color prints (enlarged to any size) or a reduced size transparency (made from the entire color negative) which will fit into any good projector for 35mm color slides. The transparency material is in existence, but not generally available. It is made by Kodak and is used for positive prints of professional movies made in Eastman Color.

We were fortunate enough to procure a short length of the 70mm color print film used for the movie *Oklahoma.* With this, Authenticolor Laboratories, Inc., New York City, produced beautiful color slides from Kodacolor negatives. These were mounted in the Super-Slide mounts marketed by Burleigh Brooks, Inc., and projected in a standard 35mm slide projector. The results were excellent and exciting.

At present, nobody is set up to supply this service commercially. Perhaps if enough people are interested in such a service, someone may start it. We'd like to know what MODERN's readers think.—JOHN WOLBARST

IS THIS THE COLOR SYSTEM OF THE FUTURE? LET'S HAVE YOUR OPINION

2¼ x 2¼
KODACOLOR NEGATIVE

REDUCED COLOR SLIDE

JUMBO SIZE COLOR PRINT

Color photo *opposite* was made from Kodacolor negative, *above, left,* shown here somewhat reduced in size from its normal 2¼x2¼ inch format. Color print, *center,* is usual "Jumbo" size supplied by Kodak. At *right* is transparency made on color movie print film, with image reduced so transparency may be used in common projectors designed for 35mm color slides. Text gives more details of how this was done.

"I TRIED IT MYSELF"

This summer, try shooting in the shade. When bright sunlight is diffused by treetops, or partially blocked by a beach umbrella (*opp. page*), you can put a quality of summer airiness into many outdoor pictures. Select camera settings carefully; expose for skin tones or whatever details are important.

"I Tried it Myself" is a monthly contest for black-and-white prints. You may submit any number of pictures, 4 x 5 or larger. Your name, address and all technical data must appear on the back of each print. Please enclose a *stamped* (*first class postage*), *self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60, New York, N. Y.

MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE $25
SECOND PRIZE $15
THIRD PRIZES $10

THIRD PRIZE $10. Look to people for △ patterns! Suspended like notes on a strange musical scale, small audience at Florence, Italy, amphitheater becomes an odd silhouette. Dr. Carvel Collins, Cambridge, Mass., used a Leica M-3, Tri-X film, gave exposure of f/5.6 and 1/50 second.

◁ **THIRD PRIZE $10.** Here's blur with a motive. The motive: to suggest motion and a sense of mystery. Raymond Borea, New York, N. Y., planned it beforehand. He stood in bushes near bridlepath of a city park, pre-set his Rolleiflex at f/8 and 1/25 sec., caught the first horseman who sped by. Although he could have stopped the action, do you think he should have?

THIRD PRIZE $10. Put the surroundings to work in your informal portraits. Here a locker room setting and boxers' "uniforms" add immensely to this picture of a young athlete by Mitchell Diamond, Rochester, N. Y. Canon, Tri-X, f/4, 1/10. ▷

$25 FIRST PRIZE. Although open shade is a soft light, it's suitable for action. Fast films permit fast shutter speeds and fairly small apertures. Jerry Seuferling, Long Island City, N. Y., set Rolleiflex at f/5.6 and 1/500 sec., used Tri-X. By shooting toward light, he also achieved summery high-key effect. ▽

SECOND PRIZE $15. △ Bright seaside scene almost dazzles the eye when contrasted with umbrella's shade, and accented by backlit (hence silhouetted) figures. Ludwig Schricker, Straubing, Germany, Leica IIIa, f/4.5, 1/500.

Spontaneity on the part of the subject △ is often due to the rapport established by the photographer. In a sense, this was a set-up picture. The boy had been told that he would be photographed, yet was perfectly at ease. Bounce flood permitted a single camera setting and many shots from various angles.

◁ Lower East Side, New York City. Since many strangers may mistrust your motives or feel an invasion of privacy when you aim your camera at them, try talking to them, ask their permission. This is often Mrs. Landau's approach.

Slight blur adds authenticity to stride ▷ of Yugoslavian farmer, makes him really seem in motion as you glance at the picture. There was hardly time for critical focusing for, realizing the picture potential, Mrs. Landau had to drop her hay rake, grab her camera and run across a field toward him when she saw him coming down the country road.

EMMA LANDAU

An art director who turned photographer

INSTEAD of innovating, many photographers seem to follow the leader. You can look through portfolios and see first a group of pictures after the style of so-and-so, then, in a later stage, the unabashed influence of somebody else. On it goes. There are many reasons for this, undoubtedly. But among the most striking are hesitation and lack of imagination—the dilemma of not knowing what should be said, or how to say it. Thus the process of mimicking gets underway. Style and content are sometimes politely borrowed, often rudely lifted. When pirating is acknowledged, and borrowed ideas are re-worked or judiciously grafted then the photographer may be said to be "creative." Learning new styles by rote may produce acceptable decorations—but never new concepts. These come only when content is (*Continued on page* 131)

Here's an opportunity of a lifetime to enter Modern Photography-Photography Place's

"WIN A CAREER" CONTEST

THE RULES...

1. The contest is open to all residents of the United States except employees of MODERN PHOTOGRAPHY and PHOTOGRAPHY PLACE and families. CONTEST OPENS APRIL 5 and CLOSES AUGUST 31, 1956, Entrants must be 18 by Nov. 1, 1956 to accept apprenticeship.

2. Entries will consist of one portfolio of not more than 6 black-and-white prints or color transparencies. There is no restriction as to subject, but prints shall not exceed 11 x 14 (mounted).

3. Print your name and address on back of black-and-white prints and on sleeve or mount of color transparencies.

4. Pictures which have been published in, or accepted for publication or are under consideration by any photographic magazine other than MODERN PHOTOGRAPHY are not eligible. Publication in any other periodical does not affect eligibility.

5. Each portfolio must contain a filled-in entry blank as provided here or available through photo dealers.

6. No entries will be returned until after announcement of winners in the December 1956 issue of MODERN PHOTOGRAPHY. We will not enter into any correspondence regarding entries. Portfolios which did not win prizes will then be returned only if self-addressed, stamped envelope was included when original entry was submitted.

7. Prize-winning pictures and their negatives become the exclusive property of MODERN PHOTOGRAPHY, PHOTOGRAPHY PLACE for one year. They will then be returned to the owners. Original negatives of prize-winning prints must be furnished before prizes can be awarded.

8. Decision of the judges is final.

9. Entries must be postmarked no later than August 31st, 1956. Prize winners will be announced in the December 1956 issue of MODERN PHOTOGRAPHY. Although extreme care will be taken, MODERN PHOTOGRAPHY and PHOTOGRAPHY PLACE assume no responsibility for loss of or damage to entries.

THE JUDGES

EDWARD STEICHEN	Dir. of Photography Museum of Modern Art
STEVE ALLEN	TV personality Amateur Photog.
SY SPECTOR	Camera Columnist N. Y. Journal-Amer.
WILLIAM BUCKLEY	Art Director Benton & Bowles
JOHN REIDY	Camera Columnist N. Y. Daily Mirror
LOUIS MERCIER	Picture Editor Holiday Magazine
SUREN ERMOYAN	Art Dir. & V. Pres. Lennen & Newell, Inc.
JACK DESCHIN	Camera Columnist N. Y. Times
JERRY LINK	Vice President Kenyon & Eckhardt
ARTHUR ROTHSTEIN	Tech. Dir. of Photog. Look Magazine
IRVING DESFOR	Camera Columnist Associated Press
TANA HOBAN	Famous Photographer of Children

TWO BIG FIRST PRIZES

A three-month photographic apprenticeship with $100 a week salary for one man, one woman at Photography Place, one of New York's greatest complete photo studios.

Instruction under the direction of some of the world's leading photographers in indoor, outdoor, studio techniques, fashion, still life, editorial, advertising, magazine photography. Work with experienced darkroom technicians learning the latest techniques for developing, printing, enlarging—truly an unbelievable opportunity to begin your career in photography. Both winners will receive an additional prize: an automatic twin-lens f/3.5 Rolleiflex camera and carrying case to use during his and her apprenticeship and to keep permanently.

ENTRY BLANK

To: Photography Place, 240 E. 45th St., N. Y. 7

Please enter the enclosed portfolio in the MODERN PHOTOGRAPHY-PHOTOGRAPHY PLACE "Win a Career" Photo Contest for 1956. It is submitted in accordance with the rules, which I have read.

Name..... (PLEASE PRINT)

Street.....

Town.....Zone....State.....

Photo Dealer's Name.....

Age..... Male ☐ Female ☐

IMPORTANT: Be sure to attach this entry blank to your portfolio. If you want your pictures returned in the event you do not win a prize, be sure to include a self-addressed, stamped envelope.

For 39 Other Exciting Prizes

Turn To Page 102

MODERN PHOTOGRAPHY'S POLAROID LAND CAMERA

PICTURE

THE CONTEST RULES

1 WHO MAY ENTER: The contest is open to all non-professional photographers except employees of MODERN PHOTOGRAPHY, Photography Publishing Corp. and Polaroid Corp. and their immediate families. A photographer is considered to be a professional and ineligible to compete if more than one half of his or her annual income is derived from photography.

2 CONTEST DATES: The contest opened May 1, 1956, and the last date for entry is August 31, 1956. Prize-winners will be announced at a later date.

3 JUDGES: The contest will be judged by the editors of MODERN PHOTOGRAPHY, and the decision of the judges is final.

4 PICTURES ELIGIBLE FOR CONTEST: All photographs entered must have been taken on Polaroid Land film, with a Polaroid Land camera, or with a Polaroid Land back attached to a conventional press or view type camera. Pictures may be of any type of subject matter. Pictures previously published in a photographic magazine are ineligible. You need not own a Polaroid Land camera to be eligible to win a prize in this contest.

5 HOW TO SUBMIT PICTURES: *Do not send original prints, for no entries will be returned under any circumstances.* Instead, get a copy negative and copy print made by the Polaroid Copy Service, keep the copy negative, and submit the copy print (see the instruction sheet packed with each roll of film for full details of how to order copy prints). Mail all entries to Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY, P.O. Box 464, Times Square Sta., New York 36, N. Y. *Photography Publishing Corp. assumes no liability in case of loss of or damage to entries; no prints will be returned.*

6 ENTRY BLANK: Each and every picture submitted must have firmly fastened to it the entry blank provided here. We suggest the use of rubber cement or transparent tape to make sure that print and blank do not become separated. *There is no entry fee.* Please typewrite or print clearly the information requested on the blank.

7 NUMBER OF ENTRIES: You may enter as many pictures as you desire, provided that each and every one has a filled out entry blank firmly fastened to it. Additional entry blanks may be obtained from

OFFICIAL ENTRY FORM—PLEASE PRINT

Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY
P.O. Box 464, Times Square Sta., New York 36, N. Y. Date .....

Please enter the attached Polaroid Land picture in your contest. I have read the rules and am submitting this picture in accordance with them.

Name .....Street address .....

Town ..... Zone ..... State .....

Please circle the following items which apply to your picture:
My camera was a Model **80, 95, 95A, 100, 110, 700,** Polaroid Land back on .....
I used film type number **31, 32, 41, 42, 43, 44**
The picture was made by daylight, flash, speed light, flood lamps, room light, other .....
My exposure setting was **1, 2, 3, 4, 5, 6, 7, 8, 9,** other .....
I used did not use a filter (yellow, orange, polarizing, other .....)
I used did not use a close-up lens (#**1, 2, 3,** other .....)
I used the following additional equipment .....
Please attach this form firmly to the back of your picture.

CONTEST

Customer Service, Polaroid Corp., Cambridge 39, Mass., or by sending a request plus a self-addressed stamped envelope to the Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY, P.O. Box 464, Times Square Sta., New York 36, N. Y. Your local photo dealer may also have a supply of contest entry forms.

8 PRELIMINARY JUDGING will be done with the copy prints. When the judges have selected those pictures suitable for final judging, the photographers will be asked to submit original prints. Prize-winning prints, and all publication and promotional rights to them, will become the property of Photography Publishing Corp. However, prize-winning photographers may keep the copy negative of any prize-winning picture, and make prints from it *for personal use only*. Original prints requested for final judging, but which do not win prizes, will be returned. *However, Photography Publishing Corp. will not be responsible for loss of, or damage to, these prints, or to any others entered in the contest.*

9 CORRESPONDENCE: Due to the large number of entries, the Polaroid Land Picture Contest Editor cannot enter into any correspondence about pictures submitted. Except for requests for additional entry blanks, please do not write to the Polaroid Land Picture Contest Editor.

CONTEST PRIZES

First Prize
$1,000.00 *cash*

Second Prize
$500.00 *cash*

Third Prize
$300.00 *cash*

4th to 10th Prizes
Choice of a Polaroid Land Pathfinder camera; or a Polaroid Land "700" camera and 50 rolls of film; or 100 rolls of Polaroid Land film to fit your camera.

The Kodak BULLETIN

Summer Aids &

or, how to make a photo mural in hot weather . . . how to make a slide projector put out more light with less noise (less heat, too) . . . how to achieve peace of mind with one perfect lens . . . how to avoid wading parties in the darkroom . . . exceptional fine-grain developer . . . and why some enlargements aren't sharp.

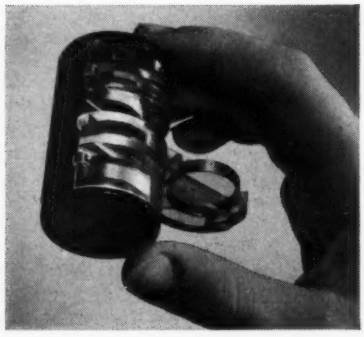
Summer check

"Gadgets," says one man. "Vital equipment," says another. We say any piece of photographic equipment is a good investment if it helps you make better pictures, or makes picture taking more convenient.

Here are a few photo-aids you might want to consider. Look them over. Then see your Kodak dealer.

▶ A little camera movement, even at fairly fast shutter speeds, can cause a blur that shows up when you make enlargements. A Kodak Flexiclamp is the cure. Holds your camera steady just about anywhere—on fence post, car fender, chair or railing. The jaws are padded to prevent scratching. The top swivels in just about any direction. Costs $5.95. (Another steady-up aid is a Kodak Metal Cable Release. From $1.25.)

▶ The new Kodak Filter Kits are the handiest thing we've seen yet for holding filters. You can buy a complete kit of filters in a clear plastic case with each



filter individually housed—or buy Kodak Wratten or Pictorial Filters individually in plastic housings that can be locked together to make a kit of any size. Ask your Kodak dealer to show you.

▶ When you're taking pictures on the move, carry a pocket photographic library with you . . . the Kodak Master Photoguide. Has information on exposure, light conditions, filter factors and filter effects, depth-of-field scales, effective apertures, and lots more. Price $1.75. For movie-makers, the Kodak Cine Photoguide, $1.75.

▶ How's your camera carrying case? If it's getting old, take a look at the new line of Kodak Carrying Cases. Made of the finest top-grain leather, they look smart, will last for years and years. At your Kodak dealer's.

▶ For $2.95 you can cut your film-processing time in half. Just buy a spare Kodacraft Roll-Film Tank, so you can process two rolls of film at once. You'll appreciate it when you wind up a weekend with six or eight rolls of film to develop.

▶ For flashpower without bulk . . . and notably for flash fill-in on summertime outdoor shots . . . you can't beat the new Kodak Super-M Flasholder. Tiny but potent. Leave it on the camera all the time. Flash-exposure computer right on the handle. It's B-C, for dependability—and only $9.95.

Serene content

We hold no brief against interchangeable camera lenses. Our Retina IIIc Camera, a bright new star in the miniature-camera firmament, has 'em—and so do our best 8mm and 16mm movie cameras.

Still, we like to watch the owner of a Kodak Signet 35 Camera at work. He goes about his business in a manner that reflects inner serenity and calm command. He has only one lens, *but he knows from experience that it's good.* His 44mm *f*/3.5 Kodak Ektar focuses on ball bearings, he range-finds down to 2 feet, his color shots are sharp beyond

the power of words to describe, and he wears a happy smile.

If the complexities of modern life weigh upon you—go see your Kodak dealer and examine a Kodak Signet 35. Complete with as fine a lens as modern optical skill can achieve, it still costs only $75. *Including* Federal tax.

Cool work

The man with a basement darkroom gets a break in the summer . . . it gives him a cool place to work on hot, muggy evenings. If you're one of the lucky ones, here's a suggestion: why not try your hand at mural-making this summer. We bring this up for two reasons: summer is a wonderful time for taking the kind of pictures that make beautiful murals, and this summer you can shoot with the new Kodak Panatomic-X Film to get the sharpest, finest-grained negatives you ever saw—the kind you can blow up and up into a crisp, finely detailed mural.

If you've tried Panatomic-X Film, you know what we're talking about. If you haven't, try a roll and see what its ultra-thin, micro-grain emulsion can do.

A good paper to use for your murals is Kodabromide. It has plenty of speed and comes in big-sheet sizes, also in rolls up to 40 inches wide and just about any length. Processing is little trouble with two people see-sawing a long piece

in a trough of processing solution. If your basement's *really* cool, you'll find it's no problem getting somebody to give you a hand. And, if you want more information, you'll find it in the folder, "Making and Mounting Giant Prints and Photomurals." For a free copy, write to our Sales Service Division.

Story

A man goes out and takes a wonderful picture. He has a fine camera with a fine lens, perhaps even a Kodak Ektar Lens, *f*/3.5, on a Kodak Signet 35 or Kodak Chevron Camera. He uses a fine-grain

Cooler Work

film, and develops it carefully in a fine-grain developer like Kodak Microdol Developer. Turns out a potential prize winner, so he decides to make a print.

But the enlargement is a letdown. Looks tired. No crisp, clean, over-all clarity. It's discouraging, that's what.

You've probably figured out the answer. His enlarging lens. It should be every bit as good, for its job, as the camera lens. Ample covering power for the negative, with a nice flat, sharp-to-the-corners field. It doesn't make sense, but a lot of people do try to get by with inferior enlarging lenses. False economy, too, because a good lens represents a small part of your investment in photographic equipment. You can get Kodak Enlarging Ektanon Lenses from $17.50 for a 50mm *f*/4.5 to $59.50 for a 161mm

f/4.5. Or, if you want a lens that is ideal for color separation work as well as black-and-white enlarging, you can get Kodak Enlarging Ektar Lenses in 2-, 3-, and 4-inch focal lengths (*f*/4.5) for $52.50, $57.50, and $62.50. See your Kodak dealer.

Smile

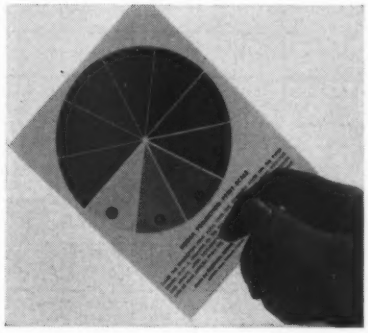
The little buzz of a Kodak Auto-Release shifts into high pitch just before it trips the shutter. This is when you stop adjusting your necktie and put on your best smile. No getting caught with your eyelids down squinting to see when the release will trip. The Kodak Auto-Release fits any standard cable release. Delays up to 10 seconds. Has a booster spring to make sure it goes off every time. $3.86, buzz and all!

Exceptional Microdol

In our April Bulletin about all the new Kodak films—Kodak Tri-X, Plus-X, Panatomic-X, Verichrome Pan—we remarked that the grain structure is so good you don't need special fine-grain developers. We also pointed out that some of the special f.g. soups cause scumming. Happens that Kodak Microdol Developer is a semi-exception—doesn't cause scumming unless you work it nearly to exhaustion, which you shouldn't anyway. Gives somewhat finer grain, too, at a modest loss of film speed. Kodak D-76 gives maximum effective film speed but a trifle more grain. Works fast, costs less, doesn't scum. Your Kodak dealer will be happy to supply you with whichever one best fits your needs. Or both.

Briefs

▶ You get a test strip showing 10 different exposure times with one exposure when you use the Kodak Projection Print Scale. It's a negative with ten wedges of increasing density calibrated



for exposure time. Saves you time and paper. Also patience. The Kodak Projection Print Scale costs $1.15.

▶ Wading parties aren't much fun. Not in the darkroom, when the stuff you're trying to pour winds up on the floor instead of in a bottle. You can end this puddle muddle with a Kodak Combination Funnel. Made in two plastic sections that can be used separately or together to provide three sizes of funnels. You pour into a 5″ intake diameter and fill anything down to a bottle with a ½″ neck. All for only $.85.

Paradox

Designing a 2x2″ slide projector is something like trying to fix a short leg on a chair. Shorten the other three and the first one turns out to be too long. Same with a projector. Increase its light-throwing capacity and you find the slides are heating up. Increase the cooling capacity of the projector and it becomes noisy. And so on.

We wouldn't bring this up, of course, unless we had the problem licked. We have. The solution is the Kodaslide Signet 500 Projector. We get a tremendous amount of light on the screen by using a "close-coupled" condenser system. Tightly grouped are two *Lumenized* condensers and a front-surfaced hemispherical mirror, with the 500-watt bulb

between. This system, combined with the Signet's 5-inch *f*/3.5 Projection Ektanon Lens, just pours out the light.

But, all this light carries a lot of heat. So we get rid of it. We use a special impeller-type blower because it moves more air than equivalent propeller fans, and makes less noise doing it. The air blows up around the lamp inside the condenser basket, all over the outside of the condenser basket, and all over both sides of the slide. In addition, we use a special extra-thick, heat-absorbing glass. Your slides never had it so good . . . and never looked so good on the screen.

Ask your Kodak dealer to show you the Kodaslide Signet 500 Projector, show you what kind of screen brilliance and image quality it delivers, how cool and quiet it runs. It's something to see.

The Kodaslide Signet 500 Projector, with automatic changer and *f*/3.5 lens, $82.50; with *f*/2.8 lens, $89.50; without changer, $10 less. The Kodaslide Signet 300 Projector, with 300-watt bulb, *f*/3.5 lens, and automatic changer, $69.50.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

MOVIE CAMERA BUYING GUIDE

UNDER $70 8MM ROLL

Name and/ or Model	Mfr., Distr. Country of Origin	Normal Lenses Supplied	Speeds	Single Exp.?	Finder Field Adjustment	Notes	Price Range
Brownie Movie Camera f/2.7 Model 2	Eastman Kodak Co. U. S. A.	13mm f/2.7 fixed focus non-interchangeable	16	No	None	Sky-Guide exposure guide W.A. & Tele converters available	$29.95
AK-8	Peerless Camera Stores—Germany	10mm f/2.8 fixed focus non-interchangeable	16	Yes	None	Signal in window when film is used up	$36.95
Brownie Movie Camera f/2.3 Model 2	Eastman Kodak Co. U. S. A.	13mm f/2.3 fixed focus non-interchangeable	16	No	Color-coded etched lines	Sky-Guide exp. guide, W.A. Tele converters available. Parallax correction	$37.50
Wilshire 220	Bell & Howell U. S. A.	10mm f/2.5 fixed focus non-interchangeable	16	Yes	Etched in window	Tele attachment available	$39.95
Brownie Movie Camera f/1.9 Model 2	Eastman Kodak Co. U. S. A.	13mm f/1.9 non-interchangeable	16	No	Color-coded etched lines	Sky-Guide exp. guide, W.A. Tele converters available. Parallax correction	$44.50
Revere 50	Revere U. S. A.	fixed focus 12.7mm f/2.8 non-interchangeable	16, 64	Yes	None		$49.50
Monterey 252	Bell & Howell U. S. A.	fixed focus 10mm f/2.3 non-interchangeable	16	Yes	Etched in window	Tele attachment available	$49.95
Eldorado	DeJUR Amsco Corp. U. S. A.	13mm f/2.5 fixed focus to f/1.9 focusing	16	Yes	Etched lines		$54.95 to $77.95
Capri K25	Keystone U. S. A.	13mm f/1.9 fixed focus	16	Yes	Etched lines	Supplementary finder for W.A.	$59.95
Revere 55	Revere U. S. A.	fixed focus, 12.7mm f/2.8 non-interchangeable	16, 64	Yes	None	Iris scene fade	$69.50
Bauer 88	Intercontinental Marketing Co. Germany	13mm f/1.9 fixed focus to focusing	16	Yes	Etched lines		$69.95 to $79.95

$71 TO $100 8MM ROLL

Name and/ or Model	Mfr., Distr. Country of Origin	Normal Lenses Supplied	Speeds	Single Exp.?	Finder Field Adjustment	Notes	Price Range
Citation	DeJUR Amsco Corp. U. S. A.	13mm f/2.5 fixed focus to 13mm f/1.9 focusing mount	12, 16, 24, 48	No	Etched line Acces. for W.A. 6.5 and 9mm	See note 2	$77.50 to $102.50
Brownie Movie Camera Turret f/1.9	Eastman Kodak Co. U. S. A.	13mm f/1.9 and W. A. and Tele converters to 9mm and 24mm	16	No	Color coded etched lines, lens barrel colors match	Parallax adj. for 3', 4', 5', 8' & inf.	$79.50 price incl. 3 lenses
Bauer 88C	Intercontinental Marketing Co. Germany	f/1.9 fixed focus to focusing	8, 16, 24, 48	Yes	Etched lines		$84.95 to $94.95
Olympic K33	Keystone U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 48	Yes	Zoom type		$84.95 to $104.50
Capri K28	Keystone U. S. A.	13mm f/1.9 and 38mm f/3.5	16	Yes	Etched lines	See note 1	$87.95 price incl. 2 lenses
Bolex C-8	Paillard Switzerland	f/2.5 fixed focus to f/1.5 focusing	8, 12, 16, 24, 32, 48, 64	Yes	Zoom type		$89.95 to $179.95. With f/2.8 Pan Cinor 36, $214.95
Companion 134-W	Bell & Howell U. S. A.	f/2.5 fixed focus to f/1.4 focusing	8, 16, 24, 32	No	Etched lines	Positive viewfinder can be installed at extra cost	$89.95 to $119.95. $174.95
Revere 80	Revere U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48	Yes	Zoom type		$97.50 to $122.50
Spectator	DeJUR Amsco Corp. U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48	No	Zoom type		$99.50 to $124.50
Sportster 134-V	Bell & Howell U. S. A.	f/2.5 fixed focus to f/1.4 focusing	16, 24, 32, 48, 64	Yes	Etched lines	Positive viewfinder can be installed at extra cost	$99.95 to $184.95
Olympic Turret K-38	Keystone U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 48	Yes	Zoom type	See note 2	$99.95 to $243.05

Note 1. Two lens turret. Note 2. Three lens turret

ON THIS and the following two pages you will find a compilation of most of the 8 and 16mm movie cameras currently available in the United States. They range in cost from as little as $29.95 for the Brownie f/2.7 8mm, to as much as $1,280 for the 16mm Kodak Cine Special. Even the most inexpensive cameras will take good home movies. However, the more you pay for a camera, the more you should expect from it in the quality of movies that you get.

Eight-millimeter movies are fine for the movie maker who plans to confine his filming to family subjects and who will show his movies in fairly small rooms. The more serious amateur may want the advantages of 16mm. The movie maker who plans to do professional work must use 16mm.

For a complete story on how to buy a movie camera see the January 1956 issue of MODERN.

This chart can help you decide what price range will best suit your movie making needs and purse—the two things that determine the camera you buy.

Chart compiled by Norman Rothschild

OVER $100 8MM ROLL

Name and/ or Model	Mfr., Distr. Country of Origin	Normal Lenses Supplied	Speeds	Single Exp.?	Finder Field Adjustment	Notes	Price Range
Eldorado Twin-Lens Turret	DeJUR Amsco Corp. U. S. A.	13mm f/1.9 normal and f/3.5 1½" Tele	16	Yes	Etched lines	See note 1	$99.95 to $112.95 price incl. 1½" Tele
Spectator Turret	DeJUR Amsco Corp. U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48	Yes	Zoom type		$112.50 $137.50
Bolex B8	Paillard Switzerland	12½mm 2.5 fixed focus to f/1.5 focusing	8, 12, 16, 24, 32, 48, 64	Yes	Zoom type	See note 1	$119.50 to $197.50 With f/2.8 Pan Cinor 36, $234.50
Revere 84	Revere U. S. A.	12.5mm f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48	Yes	Zoom type	See note 2	$122.50 to $147.50
Eumig 88	Camera Specialty Co., Germany	fixed focus 12.5mm f/1.9 non-interchangeable	8, 16, 24	Yes	Non-adjustable	Built in coupled photoelectric exposure meter. Needle visible in finder	$139.50
Bauer 88B	Intercontinental Marketing Germany	fixed focus f/1.9 non-interchangeable	8, 16, 24, 48	Yes	Non-adjustable	Built in coupled photoelectric exposure meter. Needle visible in finder	$139.95
Tri-Lens 134-TA	Bell & Howell U. S. A.	12.5mm f/2.5 fixed focus to f/1.4 focusing	16, 24, 32, 48, 64	Yes	Positive type	Critical focusing through lens. Seperate finder objectives. See note 2	$139.95 to $224.95
Wollensak 53	Wollensak Optical Co., U. S. A.	6.5mm f/1.9 fixed focus, 13mm f/1.9, 38mm f/2.5 focusing	12, 16, 24, 32, 48	Yes	Zoom type	Price includes 3 lenses, See note 2	$199.50
Bolex H-8 Leader	Paillard Switzerland	f/1.9 to f/1.5 focusing	8, 16, 24, 32, 64	Yes	3 field lenses	Frame counter, hand crank, reflex focuser. See note 2	$269.50 to $332. With f/2.8 Pan Cinor 36, $357
Bolex H-8 DeLuxe	Paillard Switzerland	f/1.9 to f/1.5 focusing	8, 16, 24, 32, 64	Yes	Zoom type	Frame counter, hand crank, eye level reflex focuser. See note 2	$370 to $432.50. With f/2.8 Pan Cinor 36, $467.50

UNDER $105 8MM MAGAZINE

Name and/ or Model	Mfr., Distr. Country of Origin	Normal Lenses Supplied	Speeds	Single Exp.?	Finder Field Adjustment	Notes	Price Range
Bel-Air K-42	Keystone U. S. A.	f/2.5 fixed focus to f/1.9 fixed focus	12, 16, 24, 48	Yes	Zoom	Audible scene length signal	$94.95 to $104.50
Revere 40	Revere U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48	Yes	Zoom		$104.50 to $129.50

$106 TO $160 8MM MAGAZINE

Name and/ or Model	Mfr., Distr. Country of Origin	Normal Lenses Supplied	Speeds	Single Exp.?	Finder Field Adjustment	Notes	Price Range
Embassy	DeJUR Amsco Corp. U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48, 64	Yes	Etched lines		$106.95 to $131.95
Revere 861	Revere U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48	Yes	Zoom type		$117.50 to $146.50
Bel-Air Model K88	Keystone U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 48	Yes	Zoom type	See note 2	$119.50 to $263.05
Wollensak 58	Wollensak Optical Co., U. S. A.	f/1.9 focusing	12, 16, 24, 32, 48	Yes	Zoom type		$124.50
Embassy Turret	DeJUR Amsco Corp. U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48, 64	Yes	Etched lines	See note 2	$131.95 to $156.95
Fadematic	DeJUR Amsco Corp. U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48, 64	Yes	Zoom type	Built in fade-in and fade-out device	$132.50 to $154.50

Continued

$106 TO $160 8MM MAGAZINE, Continued

Name and/ or Model	Mfr., Distr. Country of Origin	Normal Lenses Supplied	Speeds	Single Exp.?	Finder Field Adjustment	Notes	Price Range
Auto-8 Voyager	Bell & Howell U. S. A.	f/2.5 fixed focus to f/1.4 focusing	16, 24, 32, 48, 64	Yes	Acces. W.A. finders and Tele	Visual & audible warning tells when motor slows down	$134.95 to $219.95
Revere 44	Revere U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48	Yes	Zoom type	See note 2	$139.50 to $164.50
Wollensak 28	Wollensak Optical Co., U. S. A.	f/1.9 focusing	12, 16, 24, 32, 48	Yes	Zoom type		$139.50
Cine Kodak Medallion 8	Eastman Kodak Co. U. S. A.	f/1.9 focusing	16, 24, 32, 48	Yes	Zoom type		$144.50
Fadematic Turret	DeJUR Amsco Corp. U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48, 64	Yes	Zoom type	Built in fade-in and fade-out device. See note 2	$152.50 to $174.50
Revere B63	Revere U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48	Yes	Zoom type	See note 2	$152.50 to $177.50

OVER $160 8MM MAGAZINE

Name and/ or Model	Mfr., Distr. Country of Origin	Normal Lenses Supplied	Speeds	Single Exp.?	Finder Field Adjustment	Notes	Price Range
Auto-8 Explorer	Bell & Howell U. S. A.	f/2.5 fixed focus to f/1.4 focusing	16, 24, 32, 48, 64	Yes	Sep. interchangeable obj. finder lens	Visual & audible signal tells when motor slows down. See note 1	$169.95 $254.95
Wollensak 23	Wollensak Optical Co., U. S. A.	6.5mm fixed focus, and 13mm f/1.9 focusing, 38mm f/2.5 focusing	12, 16, 24, 32, 48	Yes	Zoom type	Price includes 3 lenses. See note 2	$239.50
Keystone K-42Z	Keystone Camera Co., U. S. A.	f/2.4 zoom lens— 9.5mm to 28.5mm	12, 16, 24, 48	Yes	Zoom type	Zoom lens has own finder coupled to it. Also roll film unit, $239.50	$249.50

UNDER $115 16MM ROLL

Name and/ or Model	Mfr., Distr. Country of Origin	Normal Lenses Supplied	Speeds	Single Exp.?	Finder Field Adjustment	Notes	Price Range
Mansfield 106	Mansfield Industries, Inc., U. S. A.	25mm f/2.5 fixed focus and f/1.9	16, 24, 48	Yes	Etched lines		$59.50 to $79.50
Criterion A-9	Keystone Camera Co., U. S. A.	f/2.5 fixed focus	10, 16, 24, 32, 40, 48, 64	Yes	Etched lines	Audible footage indicator	$114.50

$115 TO $200 16MM ROLL

Name and/ or Model	Mfr., Distr. Country of Origin	Normal Lenses Supplied	Speeds	Single Exp.?	Finder Field Adjustment	Notes	Price Range
Revere C-101	Revere U. S. A.	f/2.5 fixed focus to f/1.5 focusing	16, 24, 32, 48, 64	Yes	Interchangeable objectives	Hand crank	$139.50 to $222.50
Criterion A-12	Keystone U. S. A.	f/1.9 focusing	10, 16, 24, 32, 40, 48, 64	Yes	Sep. interchangeable objective	Audible footage indicator. See note 1	$169.50
Revere C-103	Revere U. S. A.	f/2.5 fixed focus to f/1.5 focusing	16, 24, 32, 48, 64	Yes	Sep. interchangeable objective	Divergent turret. Hand crank. See note 2	$169.50 to $252.50
Newport Turret A-15	Keystone U. S. A.	f/1.5 focusing	10, 16, 24, 32, 40, 48, 64	Yes	External Zoom type	Also internal finder. Changing lens changes view. See note 1	$199.50 to $262.95

UNDER $200 16MM MAGAZINE

Name and/ or Model	Mfr., Distr. Country of Origin	Normal Lenses Supplied	Speeds	Single Exp.?	Finder Field Adjustment	Notes	Price Range
Executive K51	Keystone U. S. A.	f/2.5 fixed focus to f/1.9 focusing	8, 16, 24, 64	Yes	Zoom type	Magazine ejector button	$139.50 to $169.50

Auto-Load 200A	Bell & Howell U. S. A.	f/2.5 to f/1.4 focusing	16, 24, 32, 48, 64	Yes	Sep. interchangeable finder objectives		$154.95 to $259.95
Revere 16	Revere U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48	Yes	Zoom type		$157.50 to $182.50
Revere 36	Revere U. S. A.	f/2.5 fixed focus to f/1.5 focusing	12, 16, 24, 32, 48	Yes	Sep. interchangeable finder objectives		$159.50 to $222.50
Auto Load 200-S	Bell & Howell U. S. A.	f/2.5 fixed focus to f/1.9 focusing	16, 24, 32, 48, 64	Yes	Positive type	Sunomatic exposure guide	$174.95 to $199.95
Cine-Kodak Royal	Eastman Kodak Co. U. S. A.	f/1.9 focusing	16, 24, 48*	Yes	Zoom type	*Can be converted to other speeds	$179.50 with f/1.9 lens
Revere 26	Revere U. S. A.	f/2.5 fixed focus to f/1.9 focusing	12, 16, 24, 32, 48	Yes	Zoom type	See note 2	$187.50 to $212.50
Wollensak 91	Wollensak Optical Co., U. S. A.	f/1.9 focusing	12, 16, 24, 32, 48	Yes	Zoom type		$187.50 with f/1.9 lens
Executive Turret K56	Keystone U. S. A.	f/1.9 focusing	8, 16, 24, 64	Yes	Zoom type	Magazine ejector; through lens focus. See note 1	$252.95
Revere 38	Revere U. S. A.	f/2.5 fixed focus to f/1.5 focusing	12, 16, 24, 32, 48	Yes	Sep. interchangeable finder objectives	Divergent turret. See note 2	$199.50 to $265.50

OVER $200 16 MM MAGAZINE

Name and/ or Model	Mfr., Distr. Country of Origin	Normal Lenses Supplied	Speeds	Single Exp.?	Finder Field Adjustment	Notes	Price Range
Twin Auto Master 200-T	Bell & Howell U. S. A.	f/2.5 to f/1.9 focusing	16, 24, 32, 48, 64	Yes	Separate interchangeable viewfinder objectives	See note 1	$219.95 to $334.95
Auto Master 200 TA	Bell & Howell U. S. A.	f/2.5 fixed focus to f/1.4 focusing	16, 24, 32, 48, 64	Yes	Sep. interchangeable viewfinder objectives	See note 2	$264.95 to $378.95
Wollensak 93	Wollensak Optical Co., U. S. A.	17mm f/2.5, 25mm f/1.9, 3-in. f/2.8, all focusing	12, 16, 24, 32, 48	Yes	Zoom type	See note 2	$287.50
Auto Load 200-EE	Bell & Howell U. S. A.	20mm f/1.9 focusing	16, 24, 32, 48, 64	Yes	Sep. intechangeable viewfinder objectives	Built in photo-cell sets diaphragm automatically. W.A. and Tele attachments available	$289.95

OVER $250 16MM ROLL

Name and/ or Model	Mfr., Distr. Country of Origin	Normal Lenses Supplied	Speeds	Single Exp.?	Finder Field Adjustment	Notes	Price Range
Bolex H-16 Leader	Paillard Switzerland	f/1.9 to f/1.4 focusing	8, 16, 24, 32, 64	Yes	3 field lenses	Frame counter. Hand crank. Reflex focuser. See note 2	$269.50 to $385.50. With f/2.4 Pan Cinor 70, $637.50
Cine Kodak K-100	Eastman Kodak Co. U. S. A.	f/1.9 to f/1.4 focusing	16, 24, 32, 64	Yes	Sep. interchangeable finder objective	Hand crank. See note 2	$279 to $379
Cine Kodak K-100 Turret	Eastman Kodak Co. U. S. A.	f/1.9 to f/1.4 focusing	16, 24, 32, 64	Yes	Sep. interchangeable finder objective	Hand crank. See note 2	$315 to $415
Filmo 70 DR	Bell & Howell U. S. A.	f/2.5 to f/0.95 focusing	8, 16, 24, 32, 48, 64	No	Individual finder objectives	See note 2	$361.50 to $508.08
Bolex H-16 Supreme	Paillard Switzerland	f/1.9 to f/1.4	8, 16, 24, 32, 64	Yes	Zoom type	Filter slot behind turret. Frame counter, hand crank. Automatic loading. See note 2	$394 to $510. With f2.4 Pan Cinor 70, $669
Pathe Webo	Royal Photo Distr. France	f/1.9 to f/1.5 focusing	8, 16, 24, 32, 64, 80	Yes	Through lens focusing	Hand crank. Variable shutter. Frame counter. See note 2	$450 to $704
Auricon Cine-Voice	Berndt-Bach, Inc. U. S. A.	f/1.9 to f/1.4 focusing	24	No	Mattes (masks)	Camera records sound-on-film; either optically or magnetically. See note 2	$695 to $784.50 and up
Cine Kodak Special II	Eastman Kodak Co. U. S. A.	f/1.9 to f/1.4 focusing	8, 12, 16, 24, 32, 64	Yes	Separate finder objective	Variable shutter, reflex finder, hand crank. See note 1	$1280 with 1" f/1.4 Ektar lens

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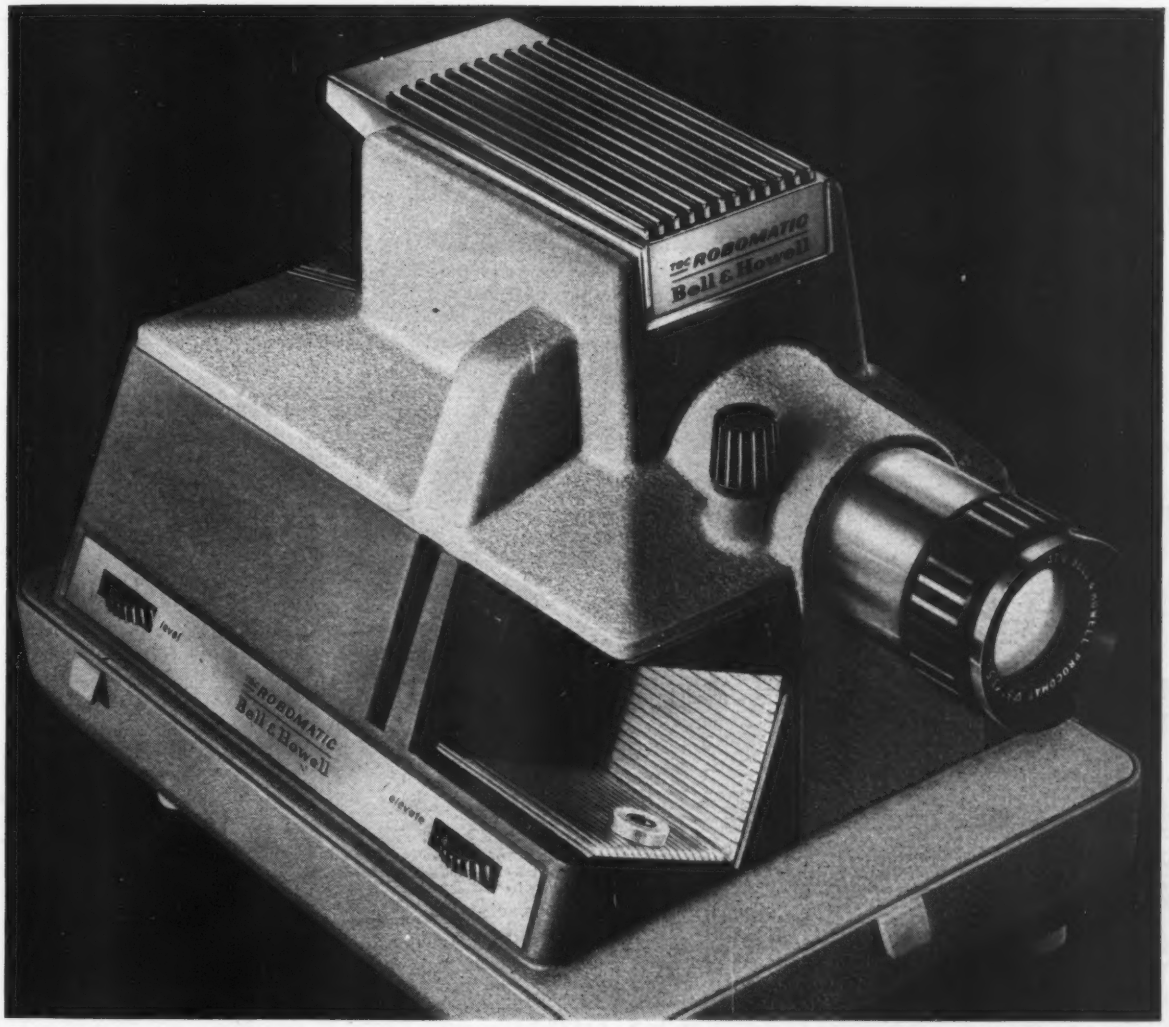

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(*Continued from page* 91)

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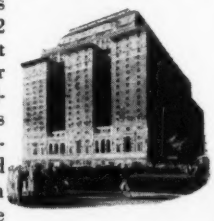
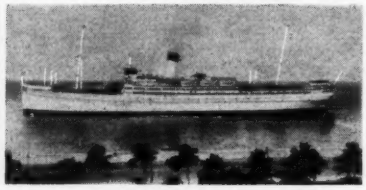


2ND PRIZE



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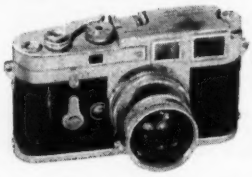
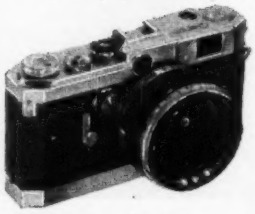


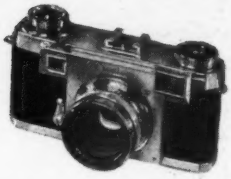
LEICA M 3, 35mm CAMERA. The latest and most advanced camera in the Leica line, with 50mm f/2 Summicron lens. Also Leica Meter M. Value, $477.

4TH PRIZE



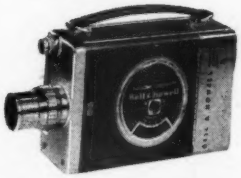
CANON V, 35mm CAMERA. The new Canon, featuring a 50mm. f/1.2 Canon lens. Value, $450.

5TH PRIZE



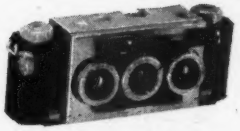
CONTAX IIa, 35mm CAMERA. Top quality 35mm camera—the Contax IIa with f/2, 50mm Sonnar lens and everready case. Value, $361.

6TH PRIZE



MOVIE CAMERA, Bell & Howell 16mm 200-A Auto Load with 1-in. f/1.9 lens. Value, $199.95.

7TH PRIZE

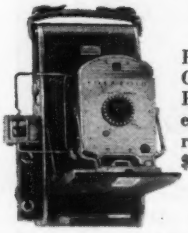


STEREO CAMERA, Stereo-Realist ST-42 camera featuring two matched f/2.8, 35mm lenses. Value, $198.50.

8TH PRIZE

ENLARGER, Omega B-8 for negatives to 2¼ x 2¼. Manual focusing. With 3½ in. lens. Value, $152.

9TH PRIZE



POLAROID LAND CAMERA, "The 700" Polaroid Land Camera with a precision rangefinder. Value, $125.

(*Continued on page* 106)

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8mm x 25′ dble. mag.	3.60	3.50	3.50
16mm x 50′ mag.	5.40	5.35	5.25
16mm x 100′ roll	8.00	5.50	5.35
35mm x 20 exp.	2.70	1.85	1.79
35mm x 36 exp.	4.00	3 for 6.50	3 for 6.50

COLOR-FILM MFR. PACKS UNDER AWON LABEL!!!
LATE 1957 DATE — Price includes Processing & mtg.
All Kodachrome filters can be used with this film.

8mm x 25′ dble. **$1.98 ea.** 3 for **$5.75** 6 for **$11**
35mm x 20 Exp. **$1.79 ea.** 3 for **$5.25** 6 for **$10**
16mm x 50′ Mag. **$5.65 ea.** 3 for **$16**
16mm x 100′ roll ASA 32 **$8.00 ea.** 3 for **$24**
8mm dble. or 16mm x 100′ roll **$5.25 ea.** 3 for **$15**

BULK KODACHROME Kodak Proc. Incl. for all.
This film has been cut from 400′ rolls, and is camera spooled, ready for your camera. Daylight or Tungsten.
16mm x 100′ roll O.D. **$2.95**
16mm Kodachrome, O.D., 50 ft. Mag., Day **$4.25**
16 mm x 50′ mag., super X **$2.75 ea.** 3 for **$7.50**

SPECIAL OFFER!!!
35mm McGREGOR Color or DYNACOLOR '57 date. Proc. & Mtg. Inc. Mfg.
Guar. 36 Exp. 3 for $6.50
Tungsten '57 date 3 for $6.00
12 exp. '57 date day or tung 3 for $2.75, 6 for $5

BULK FILM SPECIAL

1—Brand New Daylight Film Loader
100′—fresh dated negative film
5—film cartridges
$5.95

1,000 sheets
CONTACT PAPER
10 x 10″, SWSM, #1 or #4
$5.00
Sent Express Collect

ANSCO
Color Negative
35mm x 112′ Tung.
$5.00

AERO EKTACHROME
ASA 50
35mm x 20 exp. cart.
3 for **$2.25**
6 for **$3.75**
Proc. not incl.

FRESH MOVIE FILM
1957 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25′ dble. roll	$1.10
BOLEX 8mm x 100′ dble. roll	3.50
16mm x 50′ mag.	1.75
16mm x 50′ mag. Plus X or XX	2.00
16mm x 100′ Ansco	2.75
16mm x 100′	2.50
16mm x 100′ Kodak Plus X	2.95
16mm x 50′ roll, Plus X	1.50
16mm x 100′ Kodak Super XX	3.25
8mm Mag. B. & W.	2.00

BUY SIX . . GET ONE EXTRA FREE

BULK MOVIE Fresh DuPont Stock —Weston 50
8mm x 400′ dble. $4.95 — 8mm x 1600′ dble. $16.00
Camera spooled . . . No processing
8mm x 100′ dble. 1.49
8mm x 25′ dble. 7 for price of 6! 49¢ ea.

MOVIE—QUANTITY DISCOUNTS
B&W ASA 50 REVERSAL. NO PROCESSING

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25′	$8.95	$4.95	$2.75
16mm x 50′	19.95	10.95	5.95
*16mm x 100′	49.50	29.50	17.95

*Camera spooled

Black & White Movie Film Processing Service
8mm x 25′ Dble. $ .55 ea.
16mm x 100′ $1.00 ea.
16mm x 50′ $ .65 ea.

AERO EKTACHROME FOR MOVIE FANS—ASA 40
8mm x 100′—$4.75 — 16mm x 100′—$4.75
3 for $13.25 — Proc. not Incl.

LAST MINUTE CUT FILM SPECIALS!
4 x 5 Ansco Process Pan
Excellent for copy work. 25 shts. per box.
100 shts—$3.00
4 x 5 Infrared 100 shts—$3.00
8 x 10 Ansco Process Pan 100 shts—$3.95
Kodak Film Packs, #520 (2¼ x 3¼)
Plus X or XX 6 for $5.50

16mm x 50′ Mag., Orig. Kodak Pack. Neg. $1
16mm x 100′ Roll, Kodak Super-XX, Neg. $1.75

COLOR MOVIE FANS 1957 DATE COLOR
For those who desire the utmost in color equal to the best color you have ever used! Price Includes Proc.
8mm x 25 ft. double $2.25 ea. 16mm x 100 ft. $6.75 ea.
8mm x 100′ dble. roll $6.75

SPECIAL PURCHASE!
Brand New
WESTON MASTER II
Exposure Meter
Reg. $33.45 SPECIAL . . $17.95
complete with leather eveready case

★ ★ FREE! ★ ★
With every order of $25 or more — Except Kodachrome— you get a FREE 1 year subscription—$4 value—to Modern Photography or another Camera magazine of our choice.

ANSCO COLOR 1956 DATE
Daylight or Tungsten
35mm x 112′ $18.95
35mm x 50′ 9.95
35mm x 27½′ 6.95
35mm x 20 exp. in metal cartr. 1.20 ea.
6 for $5.50 — 12 for $10
35mm x 50′ Tung $6.95
35mm x 20 exp. Tung 6 for $4
620 Tungsten 6 for $2.00

Aero EKTACHROME ASA 40
with 1½ gallon processing kit
5¼ x 20′ $5.95
5¼ x 40′ $8.95
7 x 18′ $5.95
9½ x 40′ $9.95
35mm x 37½′ $5.95
EXTRA—Free compensating filter with any of above.
SPECIAL—4½ gallon Ektachrome processing kit $3.95

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE
35mm x 100′ $11.95
35mm x 50′ 6.50
35mm x 27½′ 4.00

GE MOVIE PROJECTION LAMPS
750 Watt . . . $2.00
300 Watt . . . $1.50

Fresh KODAK
Negative Safety
Kodak Plux X or Super XX, Microfile, Infrared, Ansco Supreme or Background X
• **$1.98 each**
FREE: 100′ of ASA 24 with each 100′ of above.

SPECIAL OFFER!
Slightly outdated
AERO EKTACHROME
ASA32 • 35mmx75′
$4.95

THIS MONTH'S SPECIALS
- 5x7 Stainless Steel Trays, Brand New ----3 for $5
- 120 & 620 Kodacolor, Kodak Proc. Incl. 3 for $3.75
- Telephoto Lens, 8mm., 1½″, f3.5 4.95
- Wide angle lens, 7mm, f3.2, F.F. $11.95
- Cardboard Stereo Mounts 100 for 3.50
  1000 for 26.50
- Ansco 35mm Cardboard Mounts . . . 100 1.00
  1000 for 8.50
- Daylight BULK FILM LOADER & 5 cartridges 4.95

All film O.D. unless otherwise stated.
20% DEP. on all C.O.D. PLEASE — U. S. Excess

McGREGOR B&W MOVIE FILM
• Fast—ASA 50 • Fine Grain
• Prices include processing
8mm x 25′ dble. roll $1.50
*16mm x 100′ roll 3.00
8mm Bolex, 100′ dble. 4.95
*BUY 6 . . . GET ONE EXTRA . . . FREE!

AERIAL FILM Recent date! In original metal containers.
LINAGRAPH Ortho Weston 24, 35mm x 100′ 98c ea.
3 15/16″ x 61″ 5 for $1.10
INFRARED (Weston 50) 9½″ x 75″ $4.00
5¼″ x 20″ 2 for $1

KODAK XX

5¼″x9′	4 for $1
5¼″x20′	2 for $1
5½″x56′	1.20
7″x125′	$ 5.95
9½″x75′	7.95
9½″x200′	14.95

KODAK TRI-X

5¼″x20′	2 for $1
5½″x56′	1.20
7″x18′ XX	$1 ea.
7½″x62′	$ 2.98
9½″x75′	7.95
9½″x200′	14.95

SHOOT PICTURES FOR PENNIES
ANSCO Color Tung, 35mm x 100′ One Daylight Loader, 10 Empty Cartridges plus a Free Conversion Filter, Series V or VI—**Total Value $35**
AWON PRICE—$20.

ANSCOCHROME. 1957 DATE ASA 32
35mm x 100′ (orig factory pack) $30.00
35mm x 28′ (orig factory pack) w/loader 7.99
35mm x 20 exp. $1.35 ea. 4 for 4.98
120 or 620 3 for 3.00

SPECIAL AWON OFFER! Bulk Film Special!
35mm x 100′ Kodak TRI-X $3.50
35mm x 100′ B&W ASA 24 98c
35mm x 100′ Kodak Ortho Pos film $1.50
35mm x 100′ Ansco ASA 50 $1.50
16mm x 400′ Positive Film $3.95

35mm Fresh Bulk Negative Safety
Kodak Plus X, Super XX, Kodak Weston 24 or DuPont #1, #2 or #3—100′ $1.98 ea.; 400′ $7.50

35mm x 20 Exp. Cart.
Plus X or Super XX / or Tri-X or Infra Red 6 for $1.50; 12 for $2.50

Send 25c for complete 52 page catalog listing all photo equipment at unbeatable prices!

CUT FILM SPECIALS
3¼x4¼—Original box of 25 sheets—3 for $3.30
DuPont Fine Grain Pan.
4 x 5—original box of 25 sheets—3 boxes for $3.50
Your choice of KODAK Infra Red; DUPONT X-F Pan; ANSCO Tri-S Ortho.
4x5 EKTACHROME, Type B, 10 shts. per box $2.25
8x10—original box of 25 sheets—$2.50 per box.
Your choice of KODAK Infra Red; DUPONT X-F, Pan, Arrow Pan; ANSCO Super Pan Portrait, Process, Comm. Ortho. 3 for $6.50.
Ansco Color Day, or Tung. (10 shts. per box)
4 x 5 $2.00 ea.; 6 for $ 9
8 x 10 $3.95 ea.; 3 for $10

SPECIAL PURCHASE—LIMITED QUANTITY
8x10—Original Box of 25 sheets—$1.98 ea.
DuPont Process; Ansco Super Pan Portrait, Kodak Contrast Process Pan or Ortho.
10x12—Original Box of 10 sheets—98c
Kodak Contrast Process Pan.
11x14—Original Box of 12 sheets—98c
Kodak Portrait Pan.
11x14—Original Box of 10 sheets—$2.00
Commercial Ortho.

FREE Brand New Miniature Spy Camera Complete w/case
Smaller than a pack of cigarettes, yet it actually takes clear, sharp photos. Free on request with every order of $10 or more, except Kodachrome or Anscochrome.

AEROEKTACHROME HIGH SPEED—ASA 32
CAMOUFLAGE COLOR FILM
at ridiculously low prices!
Used by USAF to detect camouflaged areas.
35mm x 20 exp . . . . 3 for $1.50 Processing
35mm x 75′ . . . . . $3.50 Not Incl.

HIGH SPEED MOVIE ASA 200, '56 date, Proc. Incl.
8mm x 25′ Roll $2.45 ea.; 3 for $7.05
8 or 16mm x 100′ roll 5.70 ea.; 3 for 16.20

FREE on request with every roll of 35mm color film one roll of 35mm B&W film!

PAPER SALE
CONTACT PAPER—less than 1¢ a print
4x5 Haloid, SWGL, F5, (100 shts.) 89c
7½″x7½″ SWGL (250 shts), #1, 2, 3, 4 $2.75
10x10″ SWSM #1, 2, 4 1 box (100 shts) 98c
8½x11″ Reflex Copy (100 Shts) 1.00
18x22″ LWSM #1, 2 1 box (50 shts) 1.98
20x24″ SWSM (50 shts) 1.95
KODAK 35mm x 100′ LWSM #3 2 for $1
Ad-type LW Flex. SM. 40″x30′, #3 $2.00
Linagraph, 10″x200′ $1.00

VARIGAM ENLARGING PAPER
10 x 10″, SWSM, 250 sheets $4.95

Amazing results with
LANTERN SLIDE PLATES
These are exposed and developed just like contact or enlarging paper. After developing, these plates can be used in your slide projector or mounted in a frame and backed by any colored paper for the effect you desire.
36 glass plates per box
2x2 2 boxes for $1 — 3¼x4 2 boxes for $1
11x14 6 per box $1.50

Fresh ASA 50 Aero Ektachrome
35mm x 20 exp. $1.50 ea. 4 for $5
Processing included
35mm x 40′ Bulk $5.00; 35mm x 75′ Bulk $7.50
35mm x 75′ Bulk plus 4½ gal. devel. kit $10.00

BRAND NEW!
For 8mm, 16mm and 35mm
MORSE G-3 DEVELOPING OUTFIT
List $28.50 AWON PRICE—$21.75

Please include postage with all your orders.
20% DISCOUNT on all new cameras, projectors, etc.
Before you buy get our low price write now
AWON FILMS
108-M West 29th Street, New York 1, N. Y.

AWON PHOTOGRAPHIC WHOLESALERS!

SUMMER SALE OF EDITING EQUIPMENT!

	Reg.	SALE
Mansfield 8mm Action Editor	$39.95	$18.95
Mansfield DeLuxe 8mm Action Editor	59.50	23.95
Mansfield DeLuxe 8mm Portable, w/case	46.00	23.95
Baia 8mm Action Editor	56.75	29.75
Craig 8mm or 16mm Portable w/case	79.50	54.95

All Editors Include Rewind, Splicer & Baseboard

Brand New! 40% OFF!

SUNRAY ENLARGERS & EASELS

	Reg.	AWON PRICE
Zenith 35mm, Dble. Cond., 2", f4.5 lens	$74.50	$45.00
Same, Less lens	59.50	36.00
Master Craft 23, 35mm to 2¼ x 3¼", f6.3 lens	47.50	29.00
Arnold D, Cond. & Diff., f4.5 lens, 35mm to 2¼ x 3¼"	87.50	53.00
8 x 10 Easel, Steel, w/scale	5.50	3.30
11 x 14, Easel, Steel, w/scale	7.75	4.60

Like New

ELECTRONIC FLASH OUTFITS

Unconditionally Guaranteed

	Reg.	AWON PRICE
Ultrablitz Expert IV, A.C. or Batt	$70.00	$46.95
FR Model 2, AC or Batt	54.95	37.95
IR Model 3, AC or Batt	54.95	36.95
DeJur Baby Blitz	39.50	26.95

Brand New!

ELITAR Movie Lenses

- Hard coated
- Color corrected
- Finest Precision Craftsmanship

In D Mounts For Most 8mm Cameras

	List	AWON PRICE
6.5mm, f1.9, W.A., Fixed	$44.95	$28.95
7mm, f2.5, W.A., Fixed	29.95	17.95
1½", f3.2, Telephoto, Fixed	12.95	8.95
1½", f2.5, Telephoto, Focusing	26.95	15.95
1½", f1.9, Telephoto, Focusing	38.95	24.50
1½", f1.4, Telephoto, Focusing	49.95	29.50
For Kodak 8mm Mag. Movie Cameras		
6.5mm f1.9, W.A., Fixed	49.95	33.50
1½", f1.4, Telephoto, Focusing	54.95	34.50
In C Mounts for 16mm Movie Cameras		
17mm, f2.5, W.A., Focusing	34.95	23.50
13mm, f1.5, W.A., Focusing	89.95	62.95
3", f2.5, Telephoto, Focusing	42.50	25.95
3", f1.5, Telephoto, Focusing	99.95	69.50
3", f3.5, Telephoto, Focusing	32.50	19.95

TRIPOD SALE!

	Reg.	SALE
Quick Set Super, 3 Sect., Elev., w/Pan Head	$32.50	$22.95
Quick Set Latest, 3 Sect., Elev., w/Pan Head	29.50	17.95
Star D-18, 3 Sect., w/Pan Head	15.40	8.97
Star D Conquest, 3 Sect., Elev., w/Pan Head	19.95	13.30
Star D, Comet, 3 Sect., w/Swing Over Tilt	22.50	15.75
Alpex, 5 Sect., All Brass, w/Pan Head	10.95	5.45
Alpex, 7 Sect., All Brass, w/Ball Joint	13.95	8.95
Testrite, 2 Sect., Elev., w/Pan Head	19.95	12.95
Testrite, 3 Sect., Elev., w/Pan Head	22.95	13.95

Brand New FEDERAL Enlargers
CLEARANCE CLOSE-OUT SPECIAL

	List	SPECIAL
35mm 135C, f4.5 lens	$54.95	$34.95
Model 135C, Carrying case	7.25	4.98
FOR 2¼ x 3¼ NEGATIVES		
No. 240, Diffused, f7.9 lens	$29.95	$20.95
No. 269, Diffused, f6.3 lens	$43.95	27.85
No. 270C, Diffused, f6.3 lens	$51.95	32.95
Carrying case for 269 or 270C	7.25	4.98
No. 269CL, Cold Light, f6.3	$57.95	37.10
No. 315CL, Cold Light, f4.5	$87.95	56.00
FOR 4x5 NEGATIVES		
No. 450, Diffused, f4.5 lens	$119.95	76.65

EXCLUSIVE—RADIANT
Portable Tripod Screens
Crystal beaded 1956 Model

With new VYNA-FLECT fabric. These screens are guaranteed for life—fireproof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.

Val	SPEC.	Val	SPEC.
30 x 40 $24.95	$9.95	37 x 50 $31.95	$14.95
40 x 40 26.95	10.95	50 x 50 33.95	15.95

Screens are shipped R.R. Expr. collect postage

AMAZING AWON TRADE-IN SALE!

We need used cameras! We need them so desperately that we are forced to make this unprecedented offer.

Simply send us your camera—**any make, any model—regardless of condition, age, or original purchase price.** The credit we offer will entitle you to buy any **brand new** item of equipment listed below at AWON's tremendous "trade-in" price!

35mm CAMERAS

	Reg.	YOUR COST
Ansco Regent, f3.5 ctd., FMX	$ 54.50	$ 40.85
Ansco SuperRegent, f3.5, ctd.	89.50	67.10
Argus C3, f3.5, ctd., w/case & flash	66.50	50.35
Argus C4, f2.8, ctd.	84.50	63.35
Bolsey B3, f2.8, w/case	59.95	44.95
Canon IV S-2, f1.8, latest	284.00	213.00
Contax IIa, f3.5, self-timer	261.00	195.75
Contax IIIa, f3.5, exp. meter	299.00	224.25
Edinex Synchro, f2 lens, synch.	49.50	37.10
Edixa Model C, f2.8	177.50	133.10
Graphic 35, f3.5, ctd., w/case & flash	89.50	67.10
Kodak Pony 135C, f4.5, ctd.	33.75	25.30
Kodak Retina IIIC, f2 ctd., MXF,	190.00	142.50
Kodak Signet 35, f3.5, ctd.	75.00	56.25
Leica IIIF, f2 Summicron	336.00	252.00
Leica M3, f2 Summicron	447.00	335.25
Nikon S2, f2, Nikkor	299.50	224.60

SINGLE LENS REFLEX CAMERAS

Exa Automatic, Westar f2.8, ctd.	85.00	63.75
Exakta VX, f1.9 ctd. Xenon, Auto.	398.70	299.00
Pentacon, f2 ctd. Westagon, Auto.	259.50	194.60
Praktiflex Auto FX, Westar ctd. f2.8	99.50	74.60

TWIN LENS REFLEX CAMERAS

Minolta Autocord, f3.5, ctd.	99.50	74.60
Rolleicord V, f3.5 Xenar, MX	134.55	100.70
Rolleiflex Auto, f3.5 Xenar, MX	217.50	163.12
Rolleiflex Auto, f3.5 Tessar, MX	232.50	174.35
Rolleiflex 2.8D, f2.8 Xenotar, MX	291.50	218.62
Soligor I, f3.5, FX	34.50	25.85
Soligor Semiauto III, f3.5, FX	59.95	44.95

ROLL FILM CAMERAS

Ansco Speedex, f4.5, 120	29.50	22.10
Kodak Chevron, f3.5, 620, FM	198.50	148.85
Kodak Pony 828, f4.5	31.50	23.60
Polaroid Highlander	69.95	52.45
Polaroid 95A	88.75	66.55

STEREO CAMERAS

Edixa IA, f3.5	59.95	44.95
Graflex, f4.5, FM	66.50	50.35
Kodak Stereo, f3.5	84.50	63.35
Revere 33, f3.5, R.F.	174.50	130.85
Stereo Realist, f3.5, R.F.	159.00	119.25

8MM MOVIE CAMERAS

B & H 134V, f2.5, roll	99.95	74.95
B & H 134TA, f2.5, turret	139.95	104.95
B & H 172TA, f2.5, turret, mag.	169.95	127.45
B & H 172B, f2.5, mag.	134.95	101.20
B & H 220 Wilshire, f2.5	49.95	37.45
B & H 252 Monterey, f2.3	59.95	44.95
DeJur Eldorado, f2.5	54.95	41.20
DeJur Spectator, f2.5, turret	107.50	80.60
Dejur Embassy, f2.5 mag	106.95	80.20
DeJur Fadematic, f2.5, mag.	127.50	96.10
DeJur Citation, f2.5, roll	77.50	58.10
Keystone Capri, f2.5, roll	49.95	37.45
Keystone Bel Air, f2.5, mag.	94.95	71.20
Keystone Olympic, f2.5, turret	99.95	74.95
Kodak Brownie, f2.7	37.50	28.10
Kodak Medallion 8, f1.9, mag.	144.50	108.35

16MM MOVIE CAMERAS

B & H 200, f2.5, mag.	174.95	131.20
Keystone Criterion, f2.5, roll	114.50	85.60
Keystone Executive, f2.5, mag	139.50	104.60
Revere C-16, f2.5, mag.	157.50	118.10
Revere 36, f2.5, mag.	159.50	119.60
Revere 103, f2.5, turret, roll	169.50	127.10

SLIDE PROJECTORS

For 2x2 (35mm)

AO Educator 500, 500W, w/case	103.50	77.60
AO Executive, 300 W, f3.5	69.50	52.10
AO Executive, 500 W, f3.5	76.50	57.35
AO Producer 500, 500W, f3.5	75.50	56.60
AO 300, 300 W	42.95	32.20
Argus, 300 W, f3.3	37.50	28.10
B & L, 150 W	58.00	43.50
Brumberger Auto-Mat, 300W, f4, w/changer	69.50	52.10
Brumberger Bel-Air, 300W, f4	59.50	44.60
Brumberger Rocket, 200W	39.95	29.95
Brumberger Automatic Rocket, 200W, w/changer	59.50	44.60
Golde Coronet, 300W, f3.5	44.95	33.70
Golde Cromatic 300, 300W, f3.5, w/changer	59.95	44.95
Golde Filmatic, 300W, f3.5, w/case	89.50	67.10
Golde Manumatic, 300W, f3.5, w/changer	69.95	52.45
Kodaslide Signet 300, 300W, f3.5	59.50	44.60
Kodaslide Signet 500, 500W, f3.5	72.50	54.10
LaBelle Director 300, 300W, f3.5, w/changer	59.50	44.60
LaBelle Producer 55, 500W, f3.5, w/changer	79.50	59.60
Mansfield A35, 100W	19.95	14.95
Mansfield Midway 300, 300W, f3.5	40.75	30.55
Prado 500, f2.5	168.00	126.00
Revere 444, 300W, f3.5	69.50	52.10
Revere 888, 500W, f3.5, w/changer	144.50	106.35
Skan 200, 200W, f3.5	29.95	22.45
Skan 300, 300W, f3.5	39.95	29.95
SVE Skyline Deluxe, 300W, f2.9	59.75	44.80
SVE Skyline Automatic, 300W, f4, w/changer	54.95	41.20
TDC Headliner 200, 200W, f4	39.95	29.95
TDC Headliner 300, 300W, f3.5	49.99	37.50
TDC Streamliner 500, 500W, f3.5, w/changer	79.95	59.95
TDC Mainliner 300, 300W, f3.5, w/changer	59.50	44.60
TDC Project-Or-View, 150W, f3.9	69.95	52.45
Viewlex V-35LA, 500W, f3.5, w/changer	85.45	64.05
Viewlex V-33, 300 W, f3.5	61.50	46.10
Viewlex V-33LA, 300W, f3.5, w/changer	67.00	50.25
For 2¼x2¼		
AO 500, 500W, f3.5	95.00	71.25
Brumberger Fleetwood, 300W, f3.5	69.50	52.10
Brumberger Riviera, 300W, f4	59.50	44.60
Golde Reflex 349, 300W, f4	84.50	63.35
Viewlex V-53, 300W, f3.5	67.95	50.95

Limited Quantity! Brand New

TELEPHOTO LENS
for Single Lens Reflex Cameras

Westar ctd. f4.5, 100mm lens. German Import, Bench Tested.

Reg. $49.95....AWON PRICE $11.95

For Exakta, Praktica, Praktiflex, etc.

Special Purchase! Brand New!

TELEPHOTO and WIDE ANGLE
Auxiliary Lens Set

complete with combination viewfinder for BROWNIE f2.7 or f1.9 MOVIE CAMERAS

Reg. $29.95.....AWON PRICE $14.95

NEW EXPOSURE METERS

The New **SEKONIC**, complete with case & chain. **AWON PRICE—$6.50**
New **SEKONIC COMPACT**, complete with case. Reg. $9.95. **AWON PRICE—$6.50**
NORWOOD DIRECTOR M-2
List $32.50 **AWON PRICE—$23.95**
DEJUR DUAL-PROFESSIONAL
List $26.95 **AWON PRICE—$17.95**
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(*Continued from page* 102)

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ACTION: 19th CENTURY

(*Continued from page* 52)

"Instantaneous photographs", these first snapshots were called, and they showed the streets of Paris and New York choked with traffic, both vehicular and pedestrian, *page 53.* They were taken with stereoscopic cameras fitted with lenses of short focal length and large relative aperture which admitted more light to the plate than did the lenses on bigger cameras. Oliver Wendell Holmes found these snapshots helpful in learning how men walk. When he wrote, the Civil War was at its height, and, as a medical man he was concerned with the design of artificial legs for those who had been wounded in combat. He illustrated his article in the *Atlantic Monthly* for 1863 with drawings made from stereographs. The walking men seemed awkward, and conveyed no feeling of motion. Holmes, concluded that "no artist would have dared to draw a man walking in attitudes like some of these."

Such photographs as Holmes described, or the similar ones taken by Ferrier and Soulier in the 1860's of the crowded boulevards of Paris, *page 53,* were the exception, however. They were small, and taken from such a distance that the figures were minute in size. Since there was no practical way to make enlargements from these stereoscopic negatives, they could be appreciated only when looked at with a twin-lens viewer. Photographers who wanted large prints of action subjects had but two choices: to give as short an exposure as possible, hoping that subjects would not move, or to pose models in such a way to suggest action.

The cow ruminates

In a catalogue of despairs, an amateur photographer of 1865 complained: "A capital sight has been secured: a beautiful picture lies smiling before the lens; when a cow, that has been ruminating among the grass, forming a fine point in the middle ground, gets up slowly, takes a quiet look at the strange, three-legged thing standing in the field, and walks away, giving us a continuous cow of many heads, much body, and centipedian legs." Unexpected, ghost-like forms of this sort abound in street scenes taken in the 1870's. If they were considered failures at the time, today we find a certain strange charm about them when we discover them in old photographs. We have learned to appreciate form which is not sharp; now that the stopping of action is commonplace and no longer presents a technical challenge, we can accept that which is blurred, and we often find that a blur emphasizes the feeling of action.

Some photographers devised ways to enable models to hold strained poses for the seconds required to photograph them. An unknown daguerreotypist propped up Stephen Douglas with a head rest (the base can be seen projecting from behind his feet), *page 52,* and built a device to hold his arm steady as he held it out in a bold oratorical gesture. In 1867, Canadian William Notman outdid his contemporaries in posing action in his studio, *page 53,* which was so vast that he could "pile cordwood, build cottages, erect tents, plant trees, pile solid blocks of ice, form snow-wreathed plains, or introduce a frozen lake or stream, on which the skater may appear to glide." In this same studio, he showed voyageurs and trappers posed in the act of shooting polar bears and wolves.

Around the same time Coleman Sellers, a Philadelphia amateur, was posing models in various consecutive phases of motion, and making stereo photographs of them in sequences. He

(*Continued on page* 108)

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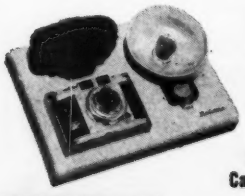

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ACTION: 19th CENTURY

(*Continued from page* 106)

put these photographs in a peep-show viewing device of his own invention, the *kinematoscope*, which enabled the spectator to see them one after the other in rapid, intermittent motion. The result was an illusion of action. Thus Sellers took a bold first step in the invention of the motion picture. All that was required was to substitute true stop-action snapshots for his posed pictures.

The Muybridge experiment

This was the contribution of Eadweard Muybridge, an Englishman working in California. At the request of Governor Leland Stanford, Muybridge began in 1873 to attempt to catch with his camera the race horse Occident in full gallop. His first results were unsuccessful, but during the summer of 1878 he worked out a new technique using a battery of twelve cameras. Each was fitted with a guillotine shutter, operated with a rubber band. A release, actuated by an electromagnet, allowed the shutter to open for a brief period, which Muybridge claimed to be 1/2000 second. Wires were stretched across the race track, opposite each camera, and when the iron rims of the sulky wheel touched the wire, the electric circuit was closed and the shutter was released. On the side of the track opposite the cameras was a dazzling white screen, covered with rock salt. The track itself was covered with lime, so it looked like snow.

A sulky trips the shutter

Stanford invited the sports writers of the San Francisco papers to visit Menlo Park and see for themselves how Muybridge worked. The *California Rural Press* wrote: "The trotter 'Abe Edgington' was brought out . . . and after being warmed up a little over the track, after the apparatus was all ready, he was put to a 2:20 (minutes per mile, i.e. 25½ miles per hour) speed past the screen. He came down the track in splendid style, with a good square motion and firm trot. As soon as the wheel struck wire No. 1, camera No. 1 was closed—and the first picture was taken; when it struck No. 2 the second camera had the second picture, and so on until 12 pictures were taken 21 inches apart. The sound of the slides closing was like a continuous roll." *See page 53.*

To photograph a galloping horse, threads were stretched across the track opposite each camera. As the horse rushed by the threads were broken, and the shutters released.

Muybridge's pictures became world famous, and were published in magazines in America, England, France and Germany. So strange were these records of the gallop that it was hard to believe that they were correct. For centuries artists had shown horses galloping with their forefeet forward and their rear feet thrust behind them, like a hobby horse. But not one of the Muybridge photographs showed this attitude. The only time all four feet of the horse were shown off the ground at once was when the legs were bunched up beneath the horse's belly.

In 1880 Muybridge projected them one after the other on a screen, with a special projector he named the "zoogyroscope." The original motion was reproduced so convincingly "nothing was wanting but the clatter of the hoofs upon the turf and an occasional breath of steam from the nostrils, to make the spectator believe that he had before him the genuine flesh-and-blood steeds," according to the *San Francisco Call*.

Action: The gelatin dry plate

Muybridge went on to perfect this technique, and in 1885 took hundreds of sequence photographs of men, women, children and animals under the sponsorship of the University of Pennsylvania. These pictures were published in 1888 as a series of folio plates, under the title *Animal Locomotion*. Muybridge intended this atlas for the use of artists and medical men, and to reveal the attitudes and muscular strains more clearly, photographed the majority of his models in the nude. Not all of the plates show the violent action of his California pictures; many were taken with exposures as long as a tenth of a second. But those which record rapid action, particularly of athletes, are remarkable. Over and over again they reveal split second phases of action which the naked eye cannot distinguish.

For these photographs, Muybridge was using the newly introduced gelatin dry plate, an English invention. The thought of substituting gelatin for collodion was that of a physician, Richard Leach Maddox, who sought a more convenient process than the messy "wet plate" technique. He gave details of his preliminary experiments in the *British Journal of Photography* for 1871; it was an incomplete technique, and he invited others to perfect it. The result was revolutionary, for the gelatino-bromide emulsion proved to be not only easier to use, but infinitely more sensitive. By 1878—the very year that Muybridge first solved the problem of photographing a trotting horse by special apparatus under the blazing California sun—Charles Bennett was showing at a London camera club pictures which he had made in a twentieth of a second with an ordinary camera loaded with gelatin plates of his own manufacture. From the

(*Continued on page* 112)

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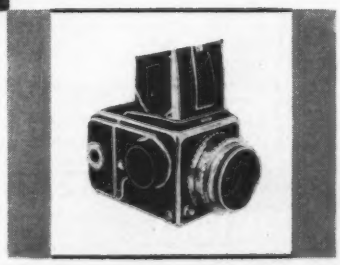

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List $29.95 — **18.95** used — Post., ins. 75c
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F4.5 Telephoto Lens
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ACTION: 19th CENTURY

(*Continued from page* 108)

photographic press we learn that they showed men jumping, and at least one was what we would call today "available light," taken by gas light with an exposure of one hour. So impressed was the London photographic world by these pictures of Bennett's that professionals began using the new material in preference to the traditional wet plates.

A wholly new approach to photography resulted. New cameras were designed to take advantage of the high speed plates. "One of the latest of instantaneous cameras," stated the *New York Times*, Nov. 11, 1883, "consists of a wooden box a little larger than a cigar box, which can be carried easily under the arm, and looks simple and inoffensive enough. Inside the box is the lens through which the picture is taken. This is covered by a shutter, which by the mere pressing of a little knob on the outside uncovers the lens for an instant. On the upper side is another cheap lens, and underneath a ground-glass plate. This is simply to enable the photographer to see the image he wishes to take. When it falls on the right spot in the plate he presses the little knob for less than a twentieth of a second, the dry plate is exposed and the picture is taken."

These cameras were called "detective cameras" because they resembled in no way the bulky bellows camera with its tripod and focusing cloth which had for decades been the symbol of the photographer. With them photographs could be taken casually.

Sleuth at work

"A New York amateur," wrote the *British Journal of Photography*, on January 8, 1886, "when out with his detective camera on a raid upon fruit-stalls, dog-fights, gesticulating street disputations, dock scenes, and even upon innocent and unsuspecting wayfarers on the crowded streets, usually presents the appearance of a quiet, observant gentleman of any age from twenty to sixty, walking along sedately smoking a cigar, and carrying in his hand a neat leather-covered cabinet, which possesses a striking similarity to a case of surgical instruments of the smaller class. When any object or scene of an unusually attractive nature presents itself to his view, he may be seen to lift up the case a little higher so as to be on a level with his breast, and grasping it rather firmer than before, he casts his eyes downward, as if there was something on the lid that attracted his attention. His forefinger is seen as if pressing a concealed button on the bottom, and then all seems to be over, for he walks on as before with apparent unconcern. Seeking the recess of an open doorway he changes his plate, and resets the trigger of his snap-shutter, operations which are effected in an inconceivably brief period; and on he goes, ready for the next shot."

The shutter of these first hand cameras was a simple affair; a disc, pierced by a hole, was mounted beside the lens. A simple clockwork mechanism allowed the disc to twirl when a button was pressed. Light entered the lens during the brief interval when the hole whipped by it. The speed was roughly a twentieth of a second—satisfactory for amateur snapshots, but not nearly fast enough for those who were following in the footsteps of Muybridge. By 1888 the focal plane shutter was perfected to such a point that the model invented by Ottomar Anschutz for taking his remarkable photographs of flying storks, *page 53*, was put on the market by C. P. Goerz. Within a few years shutter speeds were pushed to 1/2500 second—beyond the limits of sensitized material then available. To capture higher speeds, an entirely different technique was employed, in which the exposure was determined by the length of time the subject was illuminated.

Talbot uses flash for action

The first to photograph by the light of a flash was William Henry Fox Talbot, the pioneer inventor. In 1851, with an electric spark as the sole source of illumination, he photographed a newspaper fastened to the rim of a rapidly revolving wheel. The action was frozen so precisely that the headlines of the paper could be read in the negative. Using a similar technique, Ernst Mach took the first photographs of a projectile in flight in 1884, and A. M. Worthington made a series of photographs of splashes at exposures which he calculated to be three one-millionth of a second.

By 1900, photographers could command time. They could arrest the most fleeting action, and show motion which the eye cannot see. They could prolong time, to show the path in space occupied by a moving object. They could cut time into consecutive slices. The use of this precise control has preoccupied photographers ever since.—THE END

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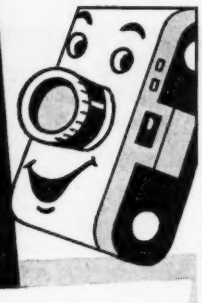

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This is the Seahawk Mark II underwater housing for the Argus C-3. Lower lever is for shutter cocking. Upper one controls shutter release and film advance release. Knob on top of housing operates film advance.

New Seahawk Underwater Housing for Argus C-3

One of the major problems confronting the amateur who wants to take a crack at underwater photography is the business of a suitable watertight housing for his camera. If he plans on doing anything approaching critical work he either must build his own or pay a sizeable amount of cash for a commercially constructed unit.

Now Seahawk Products has put a housing on the market that comes close to placing the underwater housing in its right price category—in the accessory class. The Seahawk Mark II is designed for the Argus C-3.

The housing is made of cast aluminum that has been anodized to resist the corrosive action of salt water. It will take all Argus C-3 cameras equipped with either the normal or 35mm wide-angle lens.

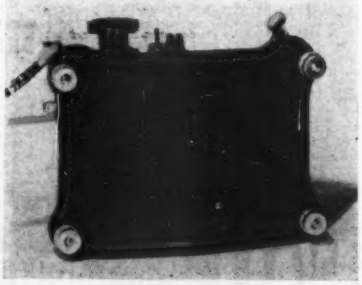
Film wind release, film advance, shutter cocking, and shutter release are operated from outside the housing by means of watertight controls. Provision is also made for addition of a focusing control.

A connection for either flash or speed light is located outside the housing. Shutter speed and lens opening must be pre-set before diving. There are no external controls for those functions.

An "O" ring gasket seals the back of the housing. The back is locked in place by four knurled knobs that require no more than ordinary hand pressure to tighten them. The Seahawk is factory tested to a depth of 150 feet.

The model tested by MODERN had an acrylic plastic lens port. However, future manufacturing plans call for the use of safety glass. Plastic tends to scratch easily.

The housing and camera combination have a slight negative bouyancy making it unnecessary to add weight in order to take the unit below the surface. In underwater tests the housing handled



Four knurled knobs close back of Mark II. An "O" ring provides a good seal.

easily. It added no serious impediment to swimming.

Framing is done with a gun-sight type of device on top of the housing. We found that the first few rolls of film were sort of hit and miss affairs. But after a short time we were able to judge field of view with some accuracy.

The manufacturer states that a more accurate framing device will be available soon.

We found the lack of shutter and lens opening controls no hindrance. Under average diving conditions one setting is sufficient to take care of several hours of shooting. In any event slight underexposure coupled with overdevelopment is standard procedure for many underwater photographers.

The Mark II is manufactured by Seahawk Products, Coral Gables, Fla., and lists for $59.95.—MIKE MATZKIN

This is a shot made with an Argus C-3 housed in the Mark II. Light was only fair. Exposure, f/8 at 100th.

Free Literature

Brak Film Laboratories, Ltd., 148 W. 23rd St., New York 11, N. Y., has a **new price list** available for patrons of its custom photo finishing division. Complete listings for developing, contact printing and enlarging.

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FIELD LENS $2.00

A SENSATIONAL SPIRATONE EXCLUSIVE WORTH 2½ TIMES AS MUCH

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass **Postpaid.**

Deluxe Field lens with clear centerspot for easy focusing **$2.49.**

For Rollei, Graflex 22, Ciroflex, Ricohflex, Minolta, etc.

MAGNIFYING HOOD $2.95 PPD.

FOR ALL TWIN LENS REFLEX CAMERAS

Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible. For Rolleis, Graflex 22, Ricoh, etc.

COMBINATION OFFER: Magnifying Hood plus deluxe Fieldlens....$4.59

AUX. TELEPHOTO & WIDEANGLE LENSES

for Rollei (except 2.8), Ciroflex, Graflex 22, Minolta

$16.95 OR $29.95 FOR SET in double leather case.

2¼ SQ. GLASS BINDERS AS LOW AS 5¢ Ea. in quantities

At last—an economical type-on mount with 2¾ x 2¾ outside dimensions to fit standard viewers, projectors. Each binder comes complete with two glasses. *Sh. Wtr. 4, 7, 12 & 36 lbs.*

50 for $3.85—100 for $6.95—400 for $24.00—1200 for $60.00

Sample Package of 12—$1.25 *postpaid*

REG. $7.95 EYELEVEL FINDER for ROLLEI, CIROFLEX GRAFLEX 22, MINOLTA

$4.98

- **At last — an expensively finished optical device which shows a right side up image for easy eyelevel focusing!**

Clips instantly on and off Rollei hood! Highly corrected optics, all metal construction. Name camera when ordering *Shipping Charge 20c*

NOW—for the Twin Lens Reflex Fan SPLIT-IMAGE RANGEFINDER

IN FOCUS — OUT OF FOCUS

- **For Rolleiflex, Rolleicord, Ciroflex, Graflex 22.**
- **Breaks straight lines at an angle until perfect focus is reached.**
- **Wonderful for poor light focusing**

Rangefinder is built into groundglass which replaces your present groundglass. Complete instructions supplied, simple installation (or your local mechanic can do it at nominal cost). A "must" for the photographer who insists on perfect focus. Reg. $4.95. **With deluxe fieldlens $4.49 ppd.** REG. $4.95 **$2.49 PPD.**

Sale! 40% TO 50% OFF for ARGUS C3 owners

If you own an Argus C3, you can take advantage of the most unusual savings we have ever offered, while supplies last. Shpg. Cost extra

40" Cable Release, our usual 'special' price $1.50	$ .89
3 ft. Koiled Kord, for use of Argus C3 flash as bounce light	1.98
Selftimer, fits cable release socket, reg. $2.95	1.98
Famous make 135mm f.4.5 r+f cpld. telephoto, reg. $49.95	29.95
Aux. coated, Wideangle lens with leather case	8.95
3 Pc. Extension Tube Set, reg. $5.95	2.98
AC Electronic Flashunit, with Koiled Kord, reg. $34.00 complete	19.95
Groundglass Focuser	4.95

Spiratone is Proud to Offer the Widest Selection of FAN TYPE POCKET FLASH GUNS

All have collapsible fan-type reflectors, making for extreme compactness, without any loss of reflector efficiency! Every model accepts standard bayonet base (No. 5, SM, etc.) bulbs, comes with flashcord for German or ASA bayonet shutters!

- **'Economy' Model**, uses penlite batteries, with ejector **$2.99**
- **'Standard BC' Model**, similar to Economy, but with popular BC Condenser **$3.99**
- **'Deluxe BC' Model**, has larger reflector than standard, and bulb-battery tester built-in... **$4.99**
- **'Super Deluxe BC' Model**, has all the features of Deluxe and extension outlet, topgrain leather case, interchangeable cords **$6.99**
- **'Super Koil Kord BC'**, same as above, but with 4 ft Koiled Kord, for almost any camera or shutter **$8.99**

For use of guns on Exakta, Praktica, Leica M3, Argus C3, C4, Realist—add $1.00 (exc. on Super Koil Kord BC). Standard flashbracket, fits any gun — $1.00; deluxe adjustable bracket $1.75; BC battery for BC models, lasts year $1.00. *Ship Charge 35c — Name camera*

Top Grain Cowhide JUMBO PRESS BAG $15.89

16"x 11"x 6" the size bag you expected to pay $50.00 for! And made of a beautifully finished topgrain cowhide, too! No zippers—just bend cover back and everything becomes accessible. Felt-covered adjustable partition, imported hardware, long shoulder strap, attached to strap around bag for easy carrying of tripod. *Shpg. Wt. 6 lbs.*

ECONOMY SIZE, 11" x 9" x 6", same construction as above.....**10.49**

USEFUL ACCESSORIES

FAMOUS GERMAN WIDEANGLE FOR 4x5"

$15.95 *Shpg. Cost 35c* **IN FAMOUS MAKE X-SYNCH SHUTTER**

Covers approx. 85 degrees, and one half of the lens can be removed, converting it into telephoto double the original focus length.

Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitmeyr, an old-time German optical manufacturer, the 105mm f:6.8 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered" The popular shutter has speeds to 1/200th, B and delayed action, and built-in flash. **Lensboard for Graphic, state model, $2.00**

METAL SNAKE CHAIN $1.29

FOR EXAKTA, LEICA, RETINA, PONY AND OTHERS

Smoothly suspends camera at chest height for worry-free carrying without case! Elegant, practical, safe and luxurious at half the usual cost! Extra heavy Snake chain, w safety-locks $1.98. *Shipping Charge 10c*

TIME EXPOSURE & DELAYED ACTION NOW ADDED TO EVERY CAMERA

AUTOKNIPS II WAS $4.95 $2.95

This most popular of all self timers in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds! *Ship. Cost 10c*

CABLE RELEASES: 4" 25c 7" 35c 10" 45c 40" $1.25

CLEARANCE SALE ON FINEST QUALITY METAL EXTENSION TUBES

SAVE UP TO 75%

5 pc. Set, 3 tubes, 2 brass adapters, for Kine Exakta, Exa, reg. $9.95	$4.98
3 pc. Set, for Praktiflex, Praktica, Pentacon, Contax S, reg. $5.95	$3.98
3 pc. Set, for Leica, Canon, reg. $5.95	$2.49
FOCUSING TUBE, incl. adapters, for Kine Exakta, Exa, reg. $9.95	$5.95
FOCUSING TUBE for Praktiflex, Praktica, Pentacon, Contax S, reg. $9.95	$5.95

Sh.Ch. per set 15c

CLOSEUPS with your LEICA, CANON Simplified

Precision Focusing Tube, calibrated to show correct subject-to-lens distance for small objects *Ship. Charge 15c*.....only **$6.95**

COMBI. OFFER: Groundglass Focuser with Focusing Tube **10.50**

3 UNIT REFLECTOR OUTFIT $5.79

- **Two aluminum 10" reflectors for #1 or #2 bulbs**
- **One bullet reflector for spot effects**

All three complete with swivel joint, switch, socket, clamp and cord at a fraction of their usual cost. *Shipping Weight 2 lbs.*

SUGGESTION: 2 #2, 1 #1 photoflood bulbs 88c.

PHOTOFLOOD STAND PLUS TWO REFLECTORS

- **3-section metal stand extends 6'4'**
- **Sturdy, braced legs with rubber tips.**
- **Stand telescopes compactly to only 2 feet.**
- **Positive locking at any desired height.**

The ideal indoor lighting setup. 22" crossbar, can also be used to hold screen, backgrounds. Two-spun aluminum 10" reflectors (for #1 or #2 photofloods), complete with sockets, switches, 6' cords, ball socket swivel joints, rubber jawed spring clamps. Can be used on cross bar or furniture. *Shipping Weights: Stand 4 lbs.; Reflectors 4 lbs.*

$13 VALUE $7.89 COMP Now with new SWIVEL CROSSBAR

10 FT. CABLE RELEASE $4.49

with setscrew and booster spring

A sturdily constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you—whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. **(Leica model add 25c.)** *Shipping Cost 25c.*

Other long Cable Releases with setscrew:

40" $1.50 60" $2.50 20 ft. $7.95 40 ft. $12.49

8 SEC. POCKET TRIPOD $5

You never dreamed you could buy this compact, sturdy, all brass 8 section tripod, with chrome fittings, for less than $10.00! Supports 35mm and light movie cameras, yet telescopes to 9" and fits right into pocket. Tripod with special Tilt and Panhead **$8.50.** *Shipping Charge 35c*

SAVE 50% ON DELUXE POCKET RANGEFINDER

$2.89 A super-imposed image rangefinder with external adjustment settings, and a unique collapsible accessory shoe, to fit all cameras. Accurate, easily read settings from 3 to infinity, all metal construction, modern styling! Fine Leather Case, reg. 88c, if bought with rf, only 48c.

Sh.Ch 10c.

ACCURA REFLEX HOUSING for LEICA, CANON $39.95

Shpg. Chg. $1.00 **READY TO USE—WITH DUAL RELEASE SYSTEM**

Never before could so small an investment change your Leica, Canon into a single lens reflex camera, ideal for parallax-free closeup, telephoto, medical and scientific work! Focus with formerly impossible fraction-of-inch accuracy through adjustable magnifier on bright, curved groundglass, press release: mirror jumps up, exposure is made of exact image you saw! Use with extension tubes or bellows for closeups, with special 135mm tele lens for complete closeup to infinity range.

SAVE MORE STILL BY BUYING COMBINATIONS

REFLEX HOUSING

+ **Folding Bellowscope**	**$49.95**
+ **Folding Bellowscope and special ctd. 135mm f:4.5 telephoto**	**73.95**

FREE with any combination offer above: New Eyelevel Mirror device, a $14.00 value.

SYNCH YOUR OLD LEICA, CANON FOR FLASH OR STROBE $3.49 PPD.

No installation—just one quick adjustment over release button and you are all set for flash shots at speeds to 1/30th. Tripper accepts standard flashcord—or buy from us with flashgun to fit accessory clip.

Famous GEISS KONTAKT, synchronizes Leica IIIA, IIIC, cameras even at high speeds, was $19.95 **$6.95** *Shipping Chge.35c*

Imported Economy Gun w. tripper $6.49; w. Geiss **$9.75**

Fan-type BC Pocket Flash w. tripper $8.39; w. Geiss **$11.79**

SAVE 50% BODY, REAR & LENSCAPS SCREW-IN BAYONET

- **For Leica, Canon, Kine Exakta, Praktica, Contax S, D, DA, Exa, Contaflex, Contessa.**
- **All caps precision machined aluminum.**

$1.00 ea. 3 (asstd.) **$2.69** *Shipping Charge 10c*

BODY CAPS protect camera body, shutter, when lens is removed. REAR LENS CAPS are a must for all your extra lenses. And FRONT LENS CAPS make perfect seal against any harm to optics, cannot fall off. Available for Sonnar, Biotar, Primoplan, Westanar Westagon, Tessar Triotar—be specific when ordering.

Prices on Other Front Caps On Request.

Nothing like it for less than double! 20 FT. REMOTE SHUTTER RELEASE

Gently acting through airpressure Vinyl hose, chrome cylinder, valve and hose connector to fit virtually any camera.

$3.98 LEICA MODEL 25c EXTRA *Shipping Charge 25c*

While They Last — Brand New! 135MM f: 3.8 TELE for LEICA, CANON $39.95

Guaranteed the sharpest lens you can buy—regardless of price! Rangefinder-coupled, elegant lightweight mount, depth of field scale—at an unbelievable saving!

For Leica M3, add **$10.00.** *Shipping Charge 75c*

Deluxe Leather Case **$3.00** Matching 135mm Finder **$6.95**

KING SOL SOLENOID $5.59 ppd

Assures perfect synch at all speeds with Graphic, Busch, Rollei — the professional way Instructions for press camera installation supplied — others have mechanic install; also cable release model — no installation Was $15.00! *Name Camera When Ordering*

65mm WIDEANGLE for 2¼ x 3¼ $19.89

- **9 speed Compur Rapid shutter, to 1/500, with X synch for flash and strobe.**

Another Leitmeyr-made wideangle lens, 65mm f:6.8, covers about 85 degrees on the 2¼x3¼ negative Its symmetrical construction permits use of either half of the lens as a 130mm telephoto. **Lensboard for Graphic (state model) $2.** *Shipping Charge 25c*

KOILED FLASH CORD $1.98

- **Now available for most shutters.** *Sh. Chg. 10c*
- **Patented coiled cord extends to 4 ft., yet coils up without effort to only 7".**

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, etc., and prong-type for Kalart to fit Compur, Prontor S, ASA (Kodak), Solenoid, Argus C3, C4, Realist, Praktiflex and Exakta synchronized terminals *Name gun, camera when ordering*

NEW **KOILED CORDS: Rollei Lock, Nikon S-2, Canon, Balsey Jubilee.** **$2.25**

SYNCH YOUR OLD CAMERA

Shipping Weight 8 lbs.

- **Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash cord.**
- **Allows adjustment for flash bulbs and zero (X) delay for Strobe.**

$2.49 PPD.

Tripper with famous make all metal flashgun (Flashgun only is $8.95 value, has bracket, accepts screw base bulbs; bayonet base adapter 39c) **$4.95**

Tripper with BC Fan Flash, with ejector, tester **$6.95**

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — allow for extra handling charges. When ordering accessories, be sure to name your camera, lens, shutter!

SPIRATONE INC.

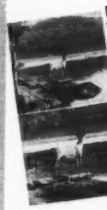
49 WEST 27th ST., NEW YORK 1, N. Y.

SEND MAIL ORDERS TO: 135-06 NORTHERN BLVD., DEPT. M7 FLUSHING 54, N. Y.

SPIRATONE

The Lens Accessory Specialists

A MINUS LENS GIVES YOUR LENS TELEPHOTO VISION



If your camera is capable of using a bellows or extension tube set, you should thrill to the idea of being able to take telephoto shots without buying a regular expensive telephoto lens . . . or you can obtain extreme close-ups in conjunction with your regular telephoto lens. For example, a single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto —varied combinations will produce a variety of effects. Minus Lenses improve the perspective in portraits, too, by lengthening the effective focus length. **Minus Lenses are mounted in Metal Rings and are sold in sets of three (of your selection) or four. Available in Minus 1, 2, 3, and 4.** Shipping Charge 10c.

	PER 3	PER 4
SER. V	—$3.80	—$4.70
SER. VI	—$4.35	—$5.85
SER. VII	—$6.00	—$7.80

CLOSE-UP LENSES — CLOSE-UPS TO 3½ IN.

The perfect accessory that can be used with any camera. You can get close-ups from 3½" to 38". Simple to use, permits a simple camera with a regular 3' setting to take portrait pictures or even do copy work . . . now close-ups of insects, flowers and macrophotography, possible with this inexpensive tool.

	Plus 1 from 38" to 20"	Plus 2 from 20" to 13"	Plus 3 from 13" to 10"	Plus 4 from 10" to 8"	Plus 5 to 7"	Plus 6 to 5½"	Plus 10 to 3½"
SER. IV	$1.15	$1.15	$1.15	—	—	—	—
SER. V	1.39	1.39	1.39	$1.75	$1.95	$2.25	$2.65
SER. VI	1.59	1.59	1.59	2.00	2.30	2.75	3.25
SER. VII	2.98	2.98	2.98	3.25	3.75	4.25	5.25

All close-up lenses except Plus 10 are mounted in metal rings
Shipping Charges 10c.

Plus 1 Plus 2 Plus 3 Plus 4 Plus 5 Plus 6 Plus 10

Most Useful Accessory for All Films!

Save up to 60% with Spiratone

POLARIZING FILTERS & SCREENS

With Without

For all Color and black and white film. Eliminate glare and reflections in scenery, water, show-windows . . . emphasizes clouds, the ONLY sky filter usable with Kodachrome, Anscochrome, Ektachrome, Polarizing Screens have double threaded rings to allow use of extra filter or close-up lens, handle for convenient adjustment of maximum polarizing effect. Shipping Charge 10c.

	Polarizing Filter	Polarizing Screen
SER. IV	—$1.49	— $3.75
SER. V	—$1.49	— $3.75
SER. VI	—$1.98	— $4.75
SER. VII	—$2.79	— $5.75

FOR PROFESSIONAL PORTRAITS AND SALON QUALITY LANDSCAPES!

DIFFUSERS FOR ALL CAMERAS

Now available in standard series sizes, to fit all filter holders. Every serious photographer uses these coated diffusion disks . . . preferred by the world's foremost pictorial photographers for use on their salon shots.

Series IV	Series V	Series VI	Series VII
$1.54	$1.94	$2.24	$3.34

Highest Quality IMPORTED OPTICAL GLASS FILTERS

Add life to your pictures with one of these precision made filters; ring mounted and engraved as to type.
Shipping Charge 1-5 filters 10c, 6 or more 30c.

COATED SCREW-IN FILTERS

Red, Green, Yellow, 80B, 85C, Skylight for Argus C-3 **$1.49 ea. 3 for $4.29**

for Retina f:2 & f:2.8 (all models), Contaflex, Contessa, Signet **$2.29 ea. 3 for $6.59**

for Contax Sonnar; Exakta, Praktiflex, or Pentacon with pre-set Tessar f:2.8; Westanar, Westagon or Biotar (regular) f:2; Leica Summitar, Summicron, M3 lenses; Nikon and Canon **$2.98 ea. 3 for $8.49**

for Rollei f:3.5, Minolta Autocord (bayonet) **$2.98 ea. 3 for $8.49**

for Pre-set and automatic Biotar f:2 **$4.98 ea. 3 for $14.29**

COATED SERIES FILTERS

Lt. Yellow, Med. Yellow, Green, Red, Orange, Haze, Skylight 1A, 85C, 80B, 81A, 81B, 81C, 82A, 82B, 82C, Nos. 10, 11, UV15, 16.

Ser. IV	$1.54	Ser. VI	$2.44
Ser. V	$1.94	Ser. VII	$3.34

SPECIAL FILTERS

Neutral Density 2X, 4X, 8X, 10X, Haze #2A, 83, 85B, 81, 81D, Flash 1D, 2D, UV-17

Ser. IV	$1.15	Ser. VI	$1.59
Ser. V	$1.39	Ser. VII	$2.98

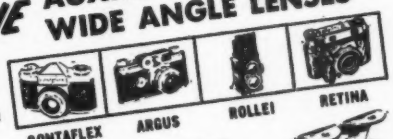
FOR HI-SPEED COLOR CC-M10

Ser. V	$1.39	Ser. VI	$1.59
		Ser. VII	$2.98

Infra-red same low prices

SPIRATONE AUXILIARY TELEPHOTO & WIDE ANGLE LENSES

For ANY 35MM, 2¼ x 2¼ or Polaroid Camera



CONTAFLEX ARGUS ROLLEI RETINA

EXCLUSIVE FEATURES:

Hard S-coating—superb color correction—same exposure and lens opening as usual—no installation—filter-holders included—each lens in an elegant leather case, set in double case—easy-to-follow instructions—interchangeable adapters for use of most models on many different cameras—low prices that save you up to 50%.

Spiratone TELEPHOTO

brings distant subjects closer, permits candid shots, helps fill entire negative areas with important subject matter, crops out unwanted backgrounds.

SET OF BOTH LENSES in double-leather case **29.95**
EITHER LENS in leather case **$16.95**

Spiratone WIDE ANGLE

adds coverage in cramped places, gets that extra area into the pictures; wonderful for wide-screen landscape scenes; increases depth-of field, for foreground to infinity sharpness, makes accurate focusing unnecessary!

Auxiliary FINDER, for either telephoto or wide angle. $3.95 ea. (both for $7.49)

HUNDREDS OF THOUSANDS OF SATISFIED USERS

LENS SHADES—RETAINING RINGS—STEP-UP RINGS

These precision-made accessories fit all standard Kodak, Tiffen, Enteco and Ednalite Filterholders.

Double Retaining Ring*		Step-Up Ring**		Round Lensshade	Square Lensshade
		—		$1.40	—
Series IV	$ .85	(to V)	$1.15	1.45	$2.10
Series V	.85	(to VI)	1.35	1.75	2.50
Series VI	.95	(to VII)	1.85	3.50	—
Series VII	1.50	(to VIII)	3.00		

*For use with two filters or filter and close-up lens
**For use with larger size filter
Filter Adapter prices on request (specify camera and lens)

SPIRATONE

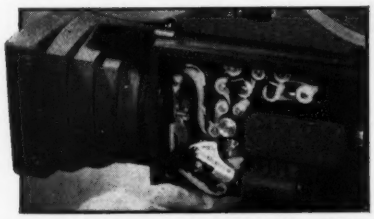
AURICON
FILMAGNETIC
TRADE MARK

AN *Optional* FEATURE

AVAILABLE FOR FACTORY INSTALLATION ON ALL NEW OR EXISTING AURICON OPTICAL SOUND-ON-FILM CAMERAS

★ Featuring Ultra-Portable Model MA-10 Amplifier for 16mm Magnetic Sound-On-Film

Auricon presents "Filmagnetic" High-Fidelity Sound-On-Film Recording, for lip-synchronized Talking Pictures and Music of Quality, on 16mm black & white or color film, pre-striped for magnetic sound before it is exposed to light. Optical Picture and Single-System "Filmagnetic" Sound are recorded on the same film at the same time! The "Filmagnetic" Unit, installed at the Factory in any Auricon Camera, can be temporarily removed without the use of tools, thus providing a choice of High-Fidelity Optical or Magnetic sound-tracks. Your pre-striped film with magnetic sound lip-synchronized to your picture, passes through the normal picture-development and is played back on any 16mm Magnetic Sound Projector, including the Ampro, B&H, RCA, and others. "Filmagnetic" Outfit complete — $870.00



MAGNETIC SOUND-ON-FILM

Complete Outfit includes "Filmagnetic" Recording Unit, Amplifier, Microphone, Cables and Batteries, in a Cowhide-Leather Carrying Case.

★ Auricon Equipment is sold with a 30 day money-back guarantee. Write for free illustrated FILMAGNETIC Catalog.

Auricon Hollywood

BERNDT-BACH, INC.
6918 Romaine Street, Hollywood 38, California

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

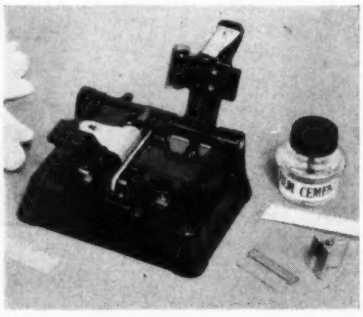
MODERN'S HOME MOVIE COURSE: SECTION 6

Modern's easy step-by-step way to better film splices

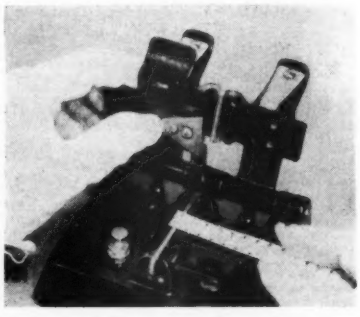
Splicing is one of the most critical of the mechanical operations involved in editing. There is nothing more devastating to the movie maker's morale than to have a lovingly edited film break apart.

A good splice can and should be stronger than the film itself. But there's no big secret to good splicing. Aside from the procedure described in the following pictures and a normal amount of care, no special talent is required.

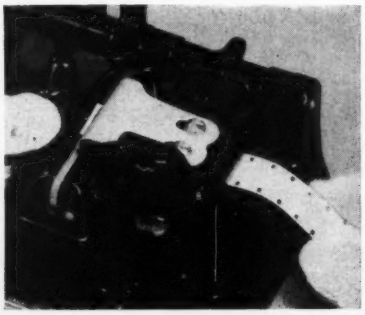
With a little practice you will be able to complete a good, strong splice in about a minute—ERNEST PITTARO



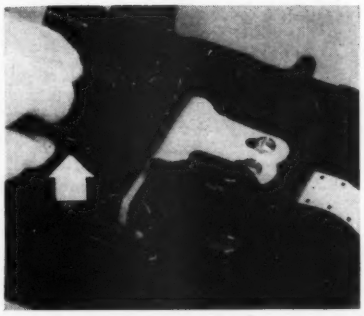
1. Materials for splicing include, splicer, scraper or razor blade, cotton editing gloves, and fresh cement. White film leader was used for clarity.



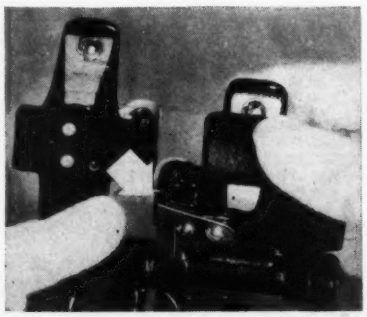
2. Open splicer and place right hand end of film on registration pins, emulsion side up. Frame to be spliced should rest on splicer cutting bar.



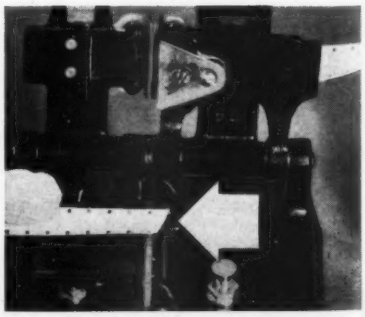
3. Hold right hand film in hand and pull slightly to the right, preventing film from popping off pins. Bring down top right clamp on film.



4. With film still in place on right clamp, bring down lower section of left cutting blade (arrow) to squarely and accurately trim surplus film.

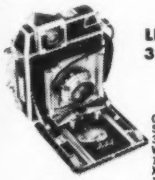


5. Next, right hand section, with film still clamped in place, is brought up and out of the way. Trimmed film (arrow) can be seen under cement guard.



6. Place left hand film on registration pins, with frame to be spliced (arrow) resting on cutting bar. Emulsion side is up. ***(Continued on page 120)***

BROOKS CAMERAS
The House of Famous Brand Names



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Complete 3 Lens Outfit Super Technika 2¼ x 3¼ Camera, 65 f/6.8 W. A. Angulon Lens, 105mm f/3.5 Schneider Xenar Normal Lens, 180mm f/5.5 Tele-Xenar Telephoto Lens. All in full synch. Compur Rapid Shutter to 1/500 sec. All lenses coupled to rangefinder $569.90
Same as above, with 105mm f/2.8 Xenotar, W.A. and Telephoto $663.70

LINHOF "23" SUPER TECHNIKA SPECIAL
All Linhof features. With 100mm f/2.8 Planar; 53mm f/4.5 Biogon; 180mm f/4.8 Sonnar. $1245.00

LINHOF 4 x 5 SUPER TECHNIKA
Multifocus Rangefinder—Tilting and Swinging Back—Revolving Back—Triple Extension Bed—Drop Bed—All Lenses coupled to Rangefinder—And

NOW NEW UNIVERSAL BACK and Ektalite Screen. (Accepts Polaroid, Grafmatic, and Roll Film Holders.) Combination of various lenses in 1, 2 and 3-lens outfits priced on request.
With 135mm Press Xenar $429.75
With 150mm f/2.8 Xenotar 629.20

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ROLLEICORD IV

with f/3.5 lens, disc. model
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With Zeiss Tessar f/3.5 coated lens, MX synch.
Was $96.00. Now $69.95.

EXAKTA VX

With f/2.8 Preset Tessar
$169.00

BOLSEY B2

f/3.2 lens
reg. 56.50 ..... $39.95

CONTAX D

Contax D w/f/2.8 preset Tessar ..... $ 98.95
Contax D w/f/2 preset Zeiss 124.95
Eveready case 12.00

ROBOT STAR

With Schneider Xenon f/1.9 coated lens. Reg. $259.50. Sale $99.50

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Leica M3 with Summarit f/1.5		$477.00
Leica M3 with Summicron f/2 lens		447.00
Leica M3 with f/3.5 Elmar lens		354.00
Leica M-3 Body		288.00
Leica IF body, built-in flash		70.00
Leica IIF body, built-in flash		120.00
Leica IIIF body, built-in flash self-timer		180.00
Leica IIF with f/3.5 Elmar		178.50
Leica IIIF with f/2 Summicron		336.00
	M-3	Standard
28mm Summaron f/5.6		$105.00
35mm Summaron f/3.5	102.00	105.00
Fuji 35mm f/2 W.A.		179.50
Fuji 50mm f/1.2		299.50
50mm Elmar, ctd. f/3.5	66.00	58.50
50mm Summarit, f/1.5	189.00	186.00
50mm Summicron f/2	159.00	156.00
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90mm Elmar f/4, Chrome	99.00	96.00
90mm Elmar f/4, Collaps. mt.	156.00	
125mm Hektor, f/2.5		147.00
135mm Hektor, Chrm., f/4.5	141.00	138.00
135mm Hektor sht. mtd.	121.50	121.50
Leica Meter	30.00	17.50
200mm Telyt f/4.5		165.00
400mm Telyt, f/5		465.00
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Leica Flash Gun		24.00
Stereo Outfit for Leica	297.00	294.00

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With f/1.4 lens 345.00

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RETINA IIC, Xenon f/2.8 lens .. 139.50
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Auto Quinon lens only $169.50

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2¼" x 2¼" single lens Reflex Camera. Interchangeable roll film magazines, automatic shutter setting $379.50
New extreme wide angle Hasselblad w/38mm Biogon f/4.5 ..... $489.50
Finder 49.50
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Lenses:
135mm Zeiss Sonnar lens f/3.5 $279.50
250mm Sonnar f/5.6 ..... 299.50
Zeiss W.A. Distagon f/5.6, with case $189.50
150mm f/3.5 Kilar lens 119.95
300mm f/5.6 Kilar lens 149.95

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w/Tessar f/3.5 lens $232.00
w/Xenar f/3.5 lens 217.50
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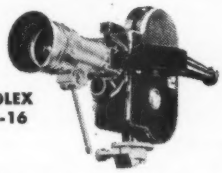
Case for 2.8D 18.00
Case for 3.5 ..... 17.00
Rollei Flash Gun 29.95

1956 PACEMAKER GRAPHIC OUTFITS

All brand new, latest models, with factory guarantee! Includes: • Graflok back • Ektalite screen • new Graphic coupled rangefinder with Rangelite and automatic parallax viewfinder • new full image wire finder • Grafflite 3 cell flash gun • deluxe case • 6 cut film holders • adapter ring • sunshade. Prices below include all this extra equipment! Easy payments available!

Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ x 3¼	101mm Ektar f/4.5 (1/800 sec.)	$338	$299
	105mm Tessar f/3.5	299	279
	105mm Ektar f/3.7	343	294
	127mm Ektar f/4.7	368	319
	135mm Schneider Xenar f/4.7	337	291
	135mm Schneider Xenar f/3.8	388	344
	135mm Optar f/4.7	368	319
	135mm Tessar f/4.5	348	299
4 x 5	150mm Schneider Xenar f/4.5	348	299
	150mm Tessar f/4.5	348	299
	150mm Tessar f/3.5	399	379
	150mm Schneider Xenotar f/2.8	499	439
	152mm Ektar f/4.5	386	337

	2¼ x 3¼		4 x 5	
Lisco film holders	reg. $ 4.15	$ 2.99	reg. $ 4.15	$ 2.99
Grafmatic film holder	reg. 17.95	14.38	reg. 24.95	19.98
Roll film holder 2¼ x 3¼	reg. 21.50	17.20	reg. 23.95	19.16
Roll film holder 2¼ x 2¼	reg. 21.50	17.20	reg. 23.95	19.16



BOLEX H-16

Precision triple turret camera for pro and amateur uses. 100′ capacity. Automatic threading; built-in frame and footage counters. Variable speeds 8 to 64 frames per second; single frame device; continuous run lock, turret for three lenses; parallax corrected down to 18"; critical groundglass focusing from above camera. W/Pan Cinor 70 lens. Zooms from 17½ to 70mm, f/2.4 lens. Includes camera $637.50
Bolex Pan Cinor 70 lens, 17½mm to 70mm, f/2.4. Includes case $499.50
Bolex Leader H-16 with f/1.9 Lytar $269.95
Switar 10mm f/1.6 wide angle lens $149.50

ALPA VII 35mm Reflex

with Xenon F:1.9 Automatic lens $429.00

- Built in Multifocal viewfinder
- Prism reflex and rangefinder focusing
- Single knob for winding and shutter setting
- Speeds from 1 to 1/000
- Built in flash and strobe synch.

ALPA LENSES:

28mm Retrofocus f/3.5 W.A.	$139.00
38mm Old Delft f/3.5 W.A.	89.00
40mm Macro-Kilar f/3.5	89.00
135mm Old Delft f/3.2 tele	129.00
180mm Old Delft f/4.5 tele	149.00
300mm Tele-Kilar f/5.6 tele	179.00

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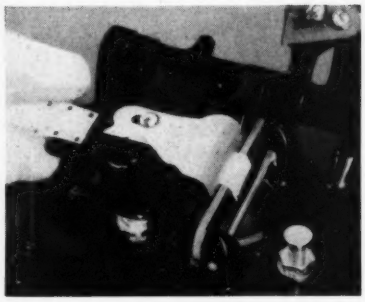
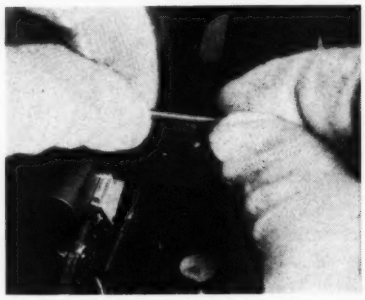
SPLICING

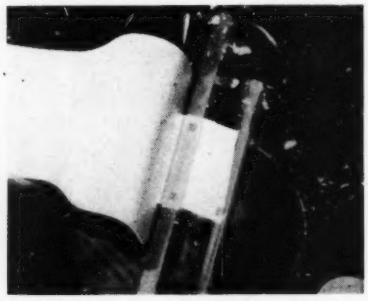
(*Continued from page* 118)



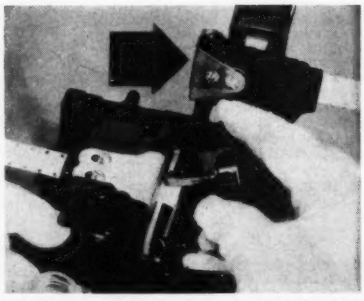
7. Left cement guard is brought down. If scraper is used to remove emulsion, trim film end by bringing right side down. If razor is used, bend surplus.



8. All emulsion must be removed. Use razor as shown, gently working from center of film to both edges. Scrape only emulsion and watch sprocket holes.



9. This is the way your film will look with emulsion removed. Emulsion should be removed evenly, leaving no ridges. Clean remaining particles.



10. Before applying cement to left edge drain brush on bottle edge first. Apply only one stroke of the brush and clamp (arrow) down in one operation.

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16mm Silent Cartoons approx. 400'.....$6.00
16mm Sound Cartoons approx. 400'..... 8.00

ANSCO COLOR IN BULK
16mm—4c per ft.....min. order 50 ft.
8mm—25 ft. on camera spools.....$1.25
100' 8mm $5.00
(Processing not included)

CARTOONS, COMEDIES—*Silent*—$7.50 per reel approx. 400' reel. *Sound*—$10.00
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SEND FOR NEW CATALOG

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100 sheets per box.....$2.50

MOVIE FILM SPECIAL
100' 8mm double **$1.79**
Packed on 4 Camera spools 25'

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FILM DRIERS—good for paper and films—only $1.50
CHEMICAL KITS—D88, one gallon size—good for reversal or straight B&W processing—for paper & film. In powder form. $1.25
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8mm 200 ft. cans ..... 3 for 1.00
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100' 16mm camera spools.....25
16mm empty magazines.....75
8mm empty magazines.....75

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20 & 620 color.....75¢ a roll
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35mm 36 exp. B&W .....49¢
AERO EKTACHROME #120 and #620
Weston 40 ..... 3 for $2.85
35mm 36 exp. TRI X.....50¢ a roll.
Minimum order 4 rolls

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1500' (30 50' rolls) $11.50 16mm
50' rolls .45 8mm & 16mm 100' rolls .90 8mm & 16mm
1350' (25' rolls) $9.95 16mm
400' rolls $3.60 8mm & 16mm
(this is a fine grain)
PANCHROMATIC REVERSAL FILM
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Available in ANSCO TUNGSTEN 35mm x 100'..$22.00
AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20 exp. rolls, including proc .... $1.50 (3 for $4.25)
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AERO EKTACHROME CHEMICALS— 1½ gal....$2.95

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Size	B&W	Colo.
8mm 25' dbl. roll	$1.15	$2.25
8mm 25' dbl. mag.	1.75	3.00
16mm 100' roll	2.75	5.95
16mm 50' magazine	1.90	3.50

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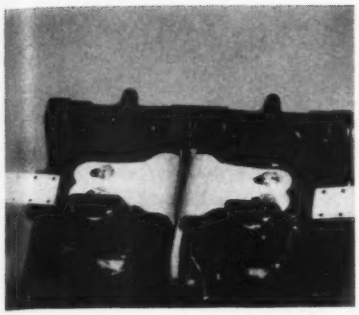
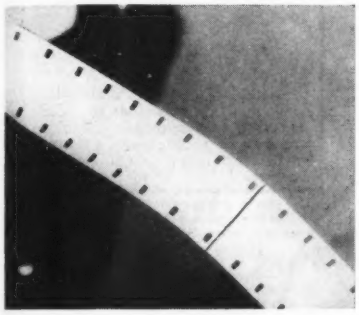


11. This is the way film looks with both clamps in place. Remove left clamp after five seconds and remove excess cement with gloved finger. Reclamp.



12. Open top of clamps after another five seconds, and wipe splice with lintless cloth. Perforation should match perfectly. Splice should bend evenly.

Contests

Prizes of from $5 to $50 are being offered in the Tenth Annual International Zoo Photography Contest, cosponsored by the Nature Camera Club of Chicago and the Chicago Zoological Park at Brookfield, Ill.

Pictures or color slides of any wild animal taken in any recognized zoo in the world are eligible—although prize money will be doubled if the picture was taken at the Brookfield Zoo. There is no entry fee, but return postage is requested. Closing date for entries: Sept. 15, 1956.

Prizes to be awarded winners in the black-and-white print division are: 1st Prize, $50; 2nd Prize, $25; 3rd Prize, $10; 20 Honorable Mentions at $5 each.

The same schedule of prizes will be followed in the color slide division.

For entry forms and complete details, write to: Administration Bldg., Brookfield Zoo, Brookfield, Ill. *No entries will be accepted without an entry blank.*

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Leitz	35mm f3.5 Summaron	+	90.00	290.00	190.00	150.00	190.00	139.00	90.00
Canon	35mm f2.8 Serenar	+	90.00	290.00	190.00	150.00	190.00	139.00	90.00
Nikon	35mm f3.5 Nikkor	+	90.00	290.00	190.00	150.00	190.00	139.00	90.00
Leitz	50mm f1.5 Summarit	+	40.00	260.00	140.00	100.00	140.00	89.00	40.00
	50mm f2 Summicron	+	40.00	260.00	140.00	100.00	140.00	89.00	40.00
	50mm f2 Summitar	+	80.00	30.00	180.00	140.00	180.00	129.00	80.00
Nikon	50mm f1.4 Nikkor	+	30.00	250.00	130.00	90.00	130.00	79.00	30.00
Canon	50mm f1.8 Serenar	+	70.00	290.00	170.00	130.00	170.00	119.00	70.00
	50mm f1.5 Serenar	+	50.00	270.00	150.00	110.00	150.00	99.00	50.00
	85mm f1.9 Serenar	+	80.00	300.00	180.00	140.00	180.00	129.00	80.00
Leitz	90mm f4 Elmar	+	80.00	300.00	180.00	140.00	180.00	129.00	80.00
	135mm f4.5 Hektor	+	60.00	280.00	160.00	120.00	160.00	109.00	60.00
Nikon	135mm f3.5 Nikkor	+	60.00	280.00	160.00	120.00	160.00	109.00	60.00

SELECT YOUR NEW CAMERA—WITH ANY LENS LISTED!

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	Used	172.80	268.20	280.80	347.70	191.70	221.70	194.70	208.80
LEICA IIIF	NEW	180.00	336.00	357.00	499.00	239.00	289.50	249.00	237.00
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NIKON S2	NEW	195.00	—	—	499.00	—	345.00	299.50	—
	Used	117.00	—	—	298.40	—	207.00	179.70	—
CONTAX IIA	NEW	199.00	—	—	499.00	—	289.50	254.00	—
	Used	119.40	—	—	299.40	—	173.70	152.40	—
CONTAX IIIA	NEW	237.00	—	—	540.00	—	319.00	284.00	—
	Used	142.20	—	—	324.00	—	191.40	170.40	—

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50mm f1.5 Angenieux Pre-Set	416.50	299.00	192.00
50mm f2.8 Carl Zeiss Tessar Pre-Set	326.50	189.50	139.50
40mm f3.5 Macro-Kilar	229.50	189.50	155.00
58mm f2 Carl Zeiss Biotar Automatic	392.00	254.50	199.00
50mm f1.9 Schneider Xenon Automatic	388.70	259.00	195.00
50mm f2 Westagon Automatic	338.50	219.50	159.50
50mm f2.8 Westanar Automatic	296.50	179.50	139.50
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	NEW	USED
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Canon with 50mm Zunow F:1.1	485.00	291.00
Canon IV-S2, F:1.9 Rfdr.	285.00	107.00
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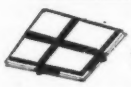

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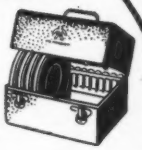

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PEAK ACTION

(*Continued from page 66*)

Exposure was 1/250 sec. at f/8. The amount of time between the moment he decided to take the picture and the instant the shutter was tripped was just sufficient to allow the spray to reach full peak. Here's peak action both planned and anticipated. Hard? Sure but certainly worth that wait for one shot out of 36.

What is the right peak?

Now let's get back to that boy playing handball, a subject typical of the many you'll find in your own backyard or neighborhood. When a youngster throws a ball—or bats one—what is the moment of peak action? Let's analyze the movements for a moment. The boy winds up, he hits the ball, he follows through—three peak moments, each equally valid as a photograph. The two outside peaks, before and after the throw, are equally important and easy to capture at a fairly slow shutter speed. Lou Stettner used a Leica III with f/2 Summitar lens, 1/500 at f/2.8 because he wanted to be prepared to stop any action that *might* occur. However, the action he did photograph could probably be held at 1/200. If the top speed of your camera is in the neighborhood of 1/200 sec. you could have taken the same picture. If your camera has a faster shutter, better play safe, as did Stettner. You never can tell what speed you'll need for the unanticipated peak that may come next.

Peak action if analyzed properly can produce the different picture even if many other people are shooting the same subject. William Bosch was but one of many people photographing the wrestling match, *page 67.* While the others waited for the more expected peaks of one wrestler throwing the other around or slamming him to the canvas, Bosch found a few less expected but perhaps more interesting peaks between and caught them with Hasselblad, 150mm f/3.5 Kilfitt Kilar lens and an exposure of f/4 at 1/100 sec. The final print represents approximately a 35mm area of the actual negative. Bosch watched the two wrestlers carefully, analyzed their actions, figured out the less portrayed peaks, then went to work. His pictures of the wrestling match seem fresh and interesting in comparison with those shot by others from the very same angle during the same match.

Sabine Weiss' photograph of the horse kicking up its heels (hoofs anyway) is another case of peak humor photography on the unanticipated side. What's so funny about a horse kicking its hind legs? Perhaps nothing in actuality. But that one frozen instant captured on film with the front of the horse in perfectly normal walking position and the rear suspended in space and time is funny. This is a case of a photographer being able to envision how a peak will look on film and in the actual enlargement. While you'll often be trying to preserve the actual feeling of motion in a photograph, Miss Weiss attempted the opposite, to remove the feeling of action and leave the horse hanging in mid-air. The rather unexpected background of apartment houses adds to the incongruity of the total effect. So peak actions, if isolated from reality and frozen in place, can become humorous. You'll find similar chances at humorous frozen peak action in many sporting events. Gravity defied in a permanent manner—at least on the print—has a definitely humorous side.

Important ingredient: readiness

We've analyzed various peaks, discussed how they were taken, given specific advice how to capture them. The important ingredient that you must add is readiness. A camera in its case, not properly set for exposure or distance, with lenscap on, is no help. Learn to keep your camera ready at all times so that it will only take an instant to frame your picture and shoot. Learn to preset focus (see page 68) to use the proper aperture and shutter speed (page 62) and you'll find a great many more good peak shots in your collection.—H. K.

HOW TO DO IT

A linen-like texture finish can be given any print made on matte or glossy paper (after the print has been made and dried in the usual way) by

means of a piece of plastic window screening. First, moisten the *back* of the dry print until it is limp. Then cover the face of the print with the screen and place print and screen in either a paper press, or under heavy weights. The screen will separate from the print when it is dry, leaving the linen-like impression. Because the plastic screen is soft, it will not break the fibers of the paper or otherwise harm the print.—*K. Murray*

ZONE FOCUS

(*Continued from page 68*)

near and far limits of your zone fall on, or within, the markings for the aperture you chose. You may find that the zone just won't fit at f/8, but will at f/11—that you have to change the shutter speed in order to get correct exposure. Or you may prefer to retain the higher speed and decrease the depth of the zone.

In any case here are a few simple basics about zone focus: the technique works best outdoors in reasonably bright light where you can use lens openings like f/8, f/11, and f/16 to get a deep zone of sharpness. With openings of f/3.5 and f/4 your zone of sharpness will be less than when you use f/8 or f/11 at the same distance settings.

All this boils down to a couple of simple rules: when you keep your distance marker the same but move to a smaller lens opening (for instance from f/5.6 to f/8), you increase depth of field. On the other hand: when you keep your lens opening the same but move the distance marker to a greater footage (from say 6 to 25 ft.), you again increase the depth of your zone of sharpness. Only in this case the zone for the 25 ft. setting won't start as close to the camera as for 6 ft.—but it will extend farther.

Suppose you have two cameras, or two lenses? Depth of field may vary on each. That's because the scales are based on the focal length of a particular lens. With distance and aperture kept constant you get a deeper zone of sharpness as the focal length gets shorter—more depth of field with a 50mm lens than a 75mm lens, still more with a 35mm lens than with a 50mm lens.

Some other cases

Sanford Roth's picture on *page 68* shows that a wide-angle lens is the one to use any time you need a terrific zone of sharpness. It permits you to shoot action at a reasonable speed, and still keep a deep zone of sharpness, say from 6 ft. to infinity.

For action pictures where only a middle band is important, you may want to set your camera according to the technique Sabine Weiss used for the picture on *top of page 69*. Zone focus also lets you keep everything sharp from action in the foreground all the way to near infinity with a 50mm lens. See Morris Jaffe's picture on *page 69*.

One last word—your engraved depth of field scale is actually a close working approximation of the figures calculated for your lens by the manufacturer. It's accurate enough for 90 percent of your shooting. And it permits you to *get* the action picture.—CORA WRIGHT

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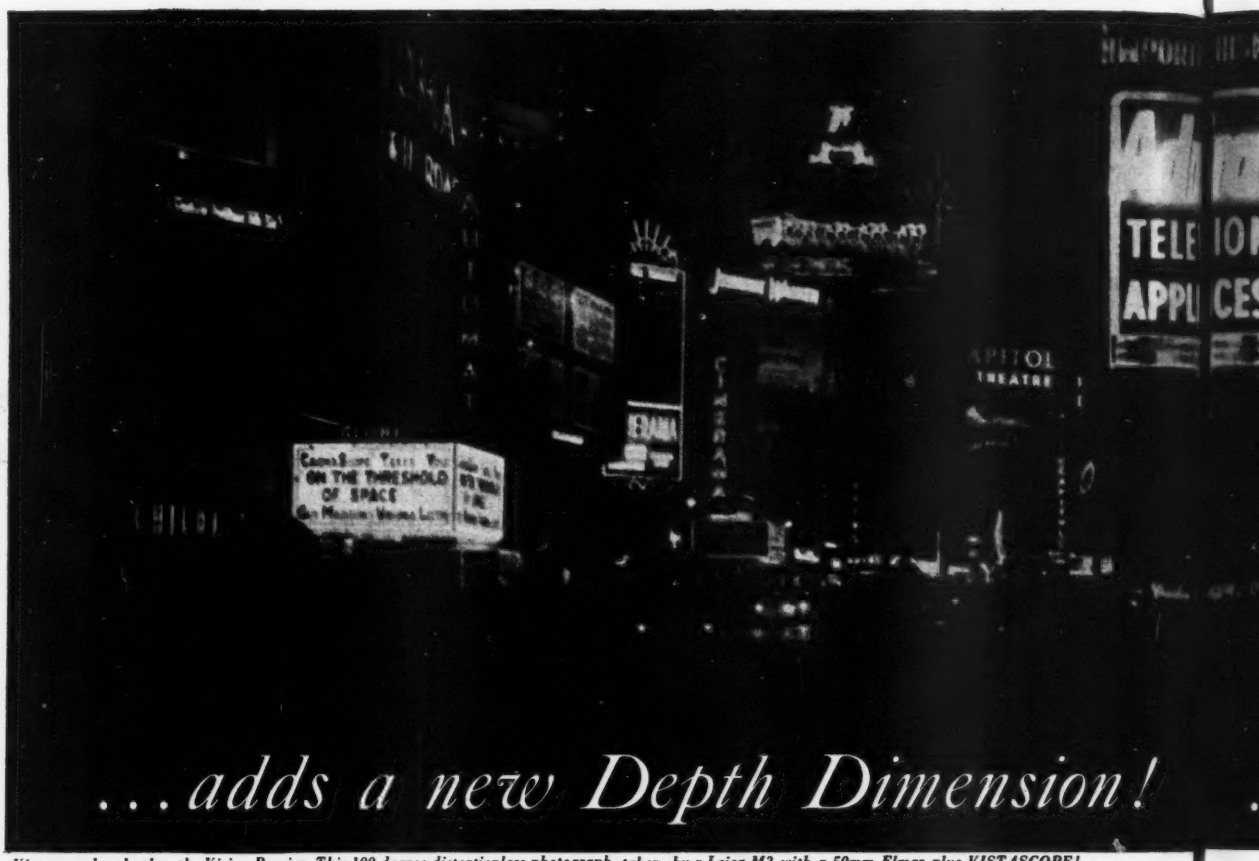

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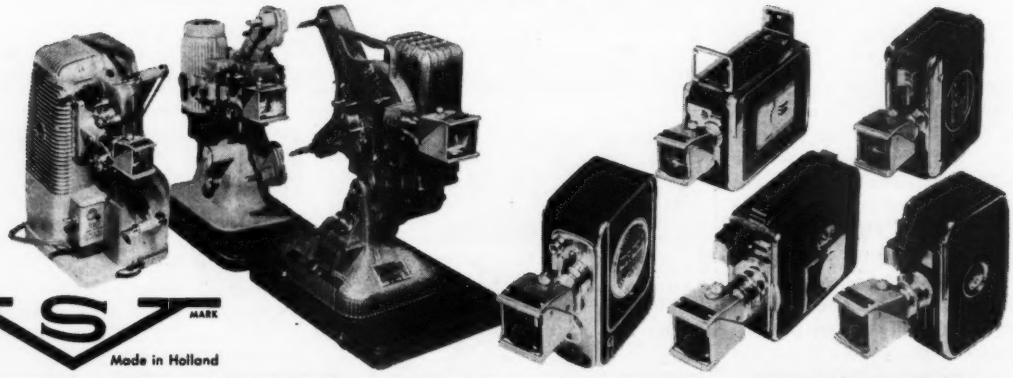

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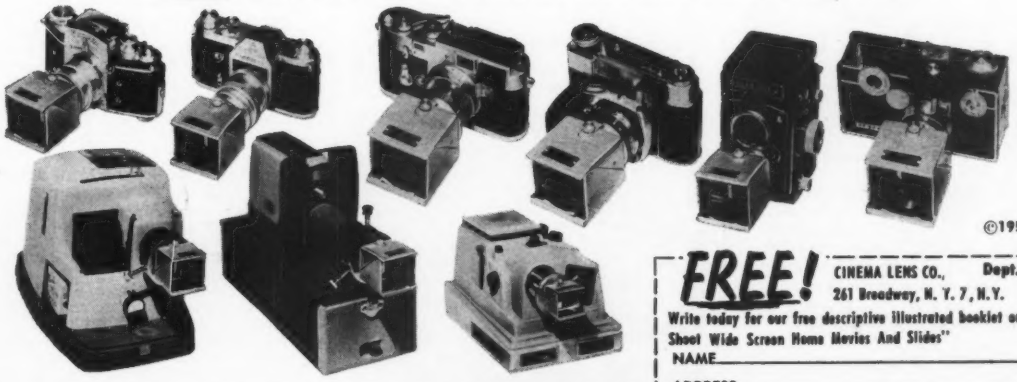

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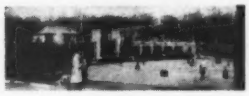

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(*Continued from page* 44)

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Zeiss Super Ikonta IV

Featuring a built-in ASA calibrated photoelectric exposure meter, self-timer and Synchro-Compur shutter, the new Carl Zeiss Super Ikonta IV is similar to the model III in some ways, but does not replace it. A 2¼ x 2¼ folding camera that accepts 120 roll film, the Super-Ikonta IV is equipped with an f/3.5 Tessar, 75mm lens and has light value scale shutter-aperture operation.

Other models available in the Super Ikonta line of cameras, from Western Germany, are: the model III, with f/3.5 Novar lens; and the model BX, with f/2.8 Tessar 80mm lens plus built-in exposure meter.

Price, for the Model III, $96; for the Model IV (*shown*), $129; for the Super Ikonta BX, $163. Carrying cases are extra for all three Super Ikontas. For more information, write:
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The Ocean Standard exposure meter comes complete with an everready case and metal neck chain. Price, $8.45. For more information and descriptive literature, write:
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Auxiliary telephoto and wide-angle attachments for the Graphic 35, 35mm camera screw directly into the camera lens, without affecting its speed. Focusing with the telephoto is done through the rangefinder. The wide-angle attachment requires a fixed 3½-foot setting for all distances. Price of either telephoto or wide-angle attachment (complete with filter holder and leather case), $16.95 each; price for a set including both telephoto and wide-angle lenses in a double leather case, $29.95. For more information, write: *Spiratone, Inc., 49 West 27 St., New York 1, N. Y.*

The **Accura Parallax Adjuster** is said to permit parallax-free close-up photography with twin lens cameras and closeup lenses. The adjuster is screwed into the tripod socket of a Rollei, Graflex 22, Ricohflex, or similar camera. Focusing is done in the usual way. For the exposure, the Parallax Adjuster is extended till it snaps into the taking position, thus positioning the taking lens to cover the exact subject previously visible in the ground glass. Price $1.98. For more information, write: *Accura Industries, 67 Forest Road, Valley Stream, New York.*

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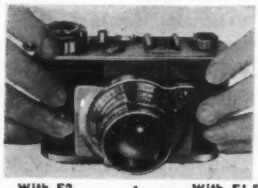

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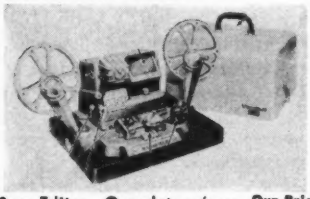

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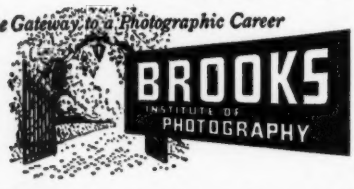

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EXAGGERATE FOR ACTION

(*Continued from page* 74)

beach, Miss Brennan made the photograph, holding the camera steady and repressing a natural inclination to pan the camera with the child—which would have blurred the background and produced a sharper subject image.

Panning is exactly the technique Edward Lettau used *(page 75)* to photograph a small girl swinging from rings in a gymnasium. She wasn't swinging too swiftly (or gracefully either). If Lettau had made a straight picture, the amount of actual action revealed would have been quite tame. Instead Lettau followed the child's motion with his camera. As he panned, he pressed the release on his Rolleiflex which, with Super-XX film, was set for 1/25 sec. and f/3.5. The blurred background gave him the added sense of motion he needed.

We've seen how either the subject or the background can be blurred by the camera. However, printing or developing techniques can exaggerate action.

Most sporting events pictures we see are sharp and clear, yet Marvin Newman's boxing photo *page 75,* with its increased graininess has its own particularly startling effect. Newman, who owns quite a bit of electronic flash equipment, could easily have stopped the action, if he so chose. He chose not. With a Contax camera, Plus-X film and an f/2.8 Biogon wide-angle lens, he watched the fight carefully. The ring light would barely allow an exposure of 1/25 sec. wide open, but an exposure at this speed could easily reduce the picture itself to a hopeless blur. He released the shutter just at a peak action moment when the amount of actual motion was least. Prolonged forced development in Promicrol increased the graininess and also heightened the contrast of the negative, eliminating many of the middle tones.

You also can exaggerate action with perspective. Shoot upwards at a subject. It will lend more power to your subject than if you shoot down or directly across. For instance, you stand below a man on a scaffolding. He walks towards you. If you shoot upwards, his advancing foot, if close to the camera, will seem distorted, large, out of proportion to the rest of his body, implying more motion than is actually taking place. Other tricks with perception for exaggerating motion prove equally valuable. A dancer flings her hand directly at the camera. Whether you register the whole hand in focus or out is a matter of personal taste, but the effect of the hand stretching towards the lens will add power to your picture.

Other tricks of exaggeration can be accomplished in the darkroom while printing. These are always the safest to try. If they don't come out as you envision them you can throw the enlarging paper away and start anew. A roller coaster roars down a sharp incline. Move the paper a fraction of an inch in the line of the roller coaster's movement during the enlarging time. See what you get. You can move it continuously which will give you blur lines behind your subject—lines which no one really sees but lines that do add a sense of speed in a photograph.

Just when should you use these techniques for exaggerating action? Obviously, they cannot be used indiscriminately. Analyze each situation thoroughly. Cover yourself by shooting some comparison shots without the exaggerating techniques. Then when you've mastered the action situation, carefully search your bag of tricks for means to enhance it. No exaggerating techniques will make a bad picture into a good one, but used judiciously, they can add impetus to your good action pictures.—H.K.

WHAT YOU NEED

(*Continued from page* 61)

there's more than "minimum" light, try one of the extra fine grain developers, such as Kodak Microdol, or FR X-33B, for 35mm films. Not necessary for roll films, usually.

Any time conditions allow you plenty of light, results will be much better with 35mm film if you switch to one of the slower, fine grain types, such as Ansco Supreme (develop in Ansco Finex-L) or Kodak Plus-X (Kodak Microdol).

For flash or speed light, leaf type (between-lens and behind-lens) shutters are superior to the focal plane types.

With a leaf type shutter having "M" type sync, you can use Class M (No. 5, 25, etc.) bulbs at speeds up to 1/125 sec. and get lots of light. If your shutter has only "X" sync, you'll get best results at about 1/25 sec., depending upon the fast flash of the bulb to stop action—about 1/50 sec. with No. 5 and 25, 1/100 sec. with M-2, and 1/200 sec. with the gas filled SM and SF types.

With leaf type shutter, "X" sync and nearly all modern speed lights you can shoot at almost any shutter speed and get good synchronization.

Focal plane shutters (Leica, Canon, Nikon, Contax, etc.) are more limited. Use Class FP (No. 6 or 26) bulbs at speeds of 1/100 sec. or faster. Light output is not high and illumination may be uneven. Speed light can be used only with the camera set for "X" sync and at a shutter speed at which the curtains open fully—varies between about 1/25 and 1/50 sec. depending upon the camera.—JOHN WOLBARST

DISCOVERY

(*Continued from page* 89)

defined, creatively approached, then set forth with competent technique.

For example, look at the three pictures on pages 88 and 89. In each, content is clear: a boy laughing; city children, curious and a little shy; a farmer walking along a country road. The situations are instantly readable to most of us who look at them.

Yet how do these pictures depart from the random garden variety photograph? Look at *how* they were made. Study the camera placement and the wonderful organization of space that sets off each subject. In the farmer picture, the background "sets the stage"—that is, provides the supplementary data that suggests something about the man, namely that he lives in a rural place. From this and from his tools, his muscles and attire, we can deduce he's a farmer. The camera was low and near the striding subject. We look *up* at him, his profile and tools against the sky. As a symbol, he has stature.

The boy laughing over a book was daringly cropped. Design is strong but it functions to hold his mood in place before our eyes.

The picture of the East Side New York children remotely echoes the thousands of faces of city-bound children in any country. Why? Because the camera was directed at them at an angle and close-up. One face dominates. Where perspective converges, like the railroad tracks, you could imagine that the faces are repeated even out of sight.

The role of pictures

A documentary photographer, Emma Landau abhors the commercial pictures that invite (?) the public to buy a product—the "woman's anatomy that sells cigarettes." There, subject matter, pose, design, are contrived, usually for the sole purpose of activating neighborhood cash registers.

The style, the design which Mrs. Landau brings to her pictures comes naturally. She has, for several years, been an art director in magazine publishing, has had formal art school training, has produced in other areas such as painting, wood-cuts, etc. The experience has been helpful, for "the trained 'eye' composes, co-ordinates subject and composition and movement."

Now she feels that photography has supplanted these other means of expression. And for a fairly simple reason: much "modern" painting, sculpture is understood by (and so appeals to) a limited audience. Photographs, on the other hand, are familiar to more people and tend to be read by greater numbers

(*Continued on page* 132)

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Wydar wide screen unit designed for 8mm cameras

The Wydar is one of the newest of the anamorphic systems designed strictly for the 8mm movie maker.

The system consists of a projection lens and a prism. The prism only is mounted on the regular camera lens for taking wide screen pictures. For projection, both the Wydar lens and the prism are substituted for the regular projector lens.

The prism is mounted on the camera taking lens by means of either an Ednalite 1-4 or Tiffen series C filter holder. The prism is in focus from about three feet to infinity. As in the case of all anamorphic filming, the sharpness and quality of the prime camera lens has a direct bearing on the final result.

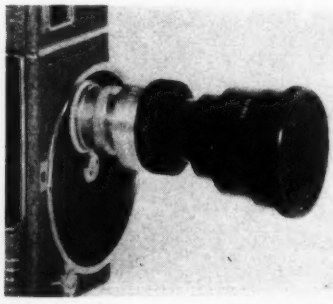
The Wydar unit offers a 2.6 to 1 screen ratio. We found the Wydar projection lens acceptably sharp. However, when the prism is placed over the lens for wide screen proportion, there is a considerable loss of screen brilliance because of greater light dispersion.

A Bell & Howell Regent 8mm projector with a 500 watt projection lamp was used. A lamp of at least 750 watts should be employed. Check with the manufacturer on whether your projector is designed to take higher wattage lamps.

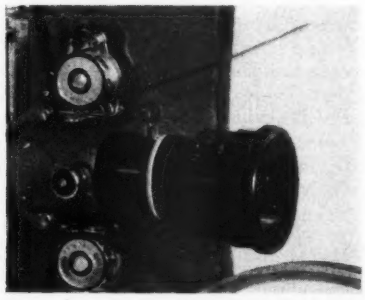
The Wydar covers about 100 percent more horizontal area than does the normal 13mm lens found on most 8mm cameras and can fill screens up to 36 x 96 inches.

The offset shape of the prism left no room for a 400 foot reel on the Bell & Howell. However, the placement of reel arms on individual makes of projectors varies, and a check should be made.

The Wydar lists for $95.00, complete with lens shade and viewer mask, and is distributed by Tweedale and Anderson, Detroit, Mich.—M.A.M.



Wydar prism on an 8mm camera.



Wydar lens and prism on a projector.

DISCOVERY

(*Continued from page* 131)

of them. True, each one of us reads something different into a photograph. But at least with most photographs, the viewer has a starting point. Mrs. Landau thinks that her own particular type of photograph is not esoteric, but that it can be read and understood by many people. As she says, "You can certainly 'philosophize' as much about a photograph as a painting."

A conscientious worker, Mrs. Landau prefaces nearly every exposure with an exposure meter reading. She develops her films 16 minutes in Microdol at 68F, makes prints on Varigam developed in Dektol. She always tries to get as excellent a negative as possible from whichever camera she's using: Rolleiflex, 8x10 view camera, Contax, Leica. She prefers the 2¼x2¼ reflex for composing and for the rapidity with which she can change 120 film.

She uses black-and-white film mainly, for she feels it is better suited to her documentary work. When she does shoot color, her sense of design is often more obvious than in black-and-white. In color you must compose not only in terms of form and content, but in terms of color itself. Mrs. Landau might not agree, but her color work is as much of a discovery as is her black-and-white.

With either film, Mrs. Landau finds pictures everywhere, at any time, at home or abroad, wherever there are people. This, of course, pre-supposes her capacity to respond to people, to *be* aware of surroundings, to *be* impelled to translate them into photographic terms. If, in her time she is "led," it is by her own attitude—her interest, respect, and warmth toward people.—D. J.

Dr. Cinema says:

by DICK HAM

Want to shoot a sports movie? Here are some of the angles you have to know for top results

Now when it comes to sports, I'm quite willing to leave the whole thing up to those energetic participants, more muscularly endowed than I, and resign myself to a spectator's comfortable point of vantage. Just watching the expenditure of so much effort has always fascinated me. As a matter of fact, I'm supposed to be one of the few people in my neighborhood who still watches the wrestling matches on TV.

However, after a while, there comes a saturation point. You just get tired of merely sitting. Or you get a great big urge to get out there yourself. In which case, the ideal solution is to gather up your movie camera, grab a few rolls of film—and make up your mind to do a short film on your favorite sport.

Hey, come on back here and hold on just a couple of minutes. First of all, we have to have a production conference. You see, the kind of newsreel technique necessary to cover sports events requires more exertion and inventiveness from cameramen than most any other kind of shooting. The thing I'm getting at is this: if you *do* make up your mind to do a sports film, then decide that's *all* you're going to do. No—you won't even have time to be a spectator—or to shoot color stills.

Your next project will be obtaining the freedom to move around the event. No good sports film has yet been shot from a third-row bleacher seat in the center section. To obtain this permission, you may have to dream up a legitimate reason for making the film. Since the managers of most sporting events are more than a little publicity conscious, you might arrange for your film to be shown at the local Kiawanis Club—or some other legitimate place. But if you fail to convince, just forget the whole thing—it won't be worth the fight.

Use a tripod

Congratulations—you got the permission. Now what? Now the equipment. The two main things you're going to lean on most heavily are: (1) a light-weight tripod which can be used as a uni-pod and (2) a tele-

(*Continued on page* 134)

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DR. CINEMA

(*Continued from page* 133)

photo lens whose focal length will depend on the particular sport you are trying to cover. Normally, a medium telephoto will fulfill most requirements—a 1½-inch lens on 8mm film and a 2½-inch lens on 16mm film. Within my own collection of glass, I've found that my 2-inch f/1.6 telephoto lens generally takes care of the close-up department when I'm shooting most sports events.

Now even though you've taken the pledge, never, never try to hand-hold a telephoto lens shot. Instead, brace the camera against some sturdy support—or even better yet—use your tripod folded as a uni-pod. This last idea is a real life-saver if you're trying to shoot in a crowd of people.

All of this chatter about telephoto lenses doesn't mean that you might as well leave your wide-angle and normal lenses at home. They're going to come in real handy for the establishing and general shots of the event—also, for those "cut-aways." You're going to wish you had more of them when you start editing. For example, suppose you've taken two or three shots of pole-vaulters straining their seams to clear the bar. If you merely splice these three shots together, it will look as though a procession of vaulters were tearing down the path in rapid succession. But if you have some close-ups of spectators (or other contestants), you'll have something to "cut-away" to between the action shots, thereby slowing down the timing of the sequence. Anyhow, keep moving around, picking up those fill-in shots and unusual angles, for without them, you'll have only half of a story.

In thinking back on some of the sporting events I've covered during the past year, a few random tips come to mind—such as:

Water skiing To shoot this right, you'll need a second boat that can be maneuvered around the skiers. Usually, there is too much vibration to use any sort of telephoto lens, so you'll have to go in close with your normal lens. Though you are limited to one angle when shooting from the tow boat, that angle is wonderful when the skiers are making a fast, wide turn and you're keeping them centered in the viewfinder.

Cutting vibration

In my own work, I've found that the vibration in boats, airplanes or helicopters is best taken up by handholding the camera loosely, keeping your elbows away from your body, and the viewfinder close enough to see through without having to rest the camera against your forehead.

Rodeo On all action which covered quite a distance (such as the calf-roping and tying events), I followed the action with a telephoto lens, thereby keeping the image size relatively constant. But wanting closer shots of the bronco-busting events, I asked if I might go down into the field. In nothing flat, they had me sign a liability waiver and had pinned a contestant "101" sign on my back. Although I practically had combat fatigue when I came out, I did have some entertaining closeups of what happens to one of those cowboys the second the chute is opened. You won't get a Purple Heart or any combat stars down there, but there's where the thing is really happening—and no fooling.

Soaring Here again, the best footage will be of another glider. A wide angle shot from your glider over toward another glider floating out beyond your wing-tip is an awfully moving shot. Your best stuff will be shot during a glider meet—especially if you can do a bit of flying too. The spot landing event is a lot of fun to shoot, following each graceful glider in with a long telephoto lens. Some of the most exciting footage I've ever seen was shot from the last in a line of six gliders, all serpentining down in the late afternoon sunlight. This sort of experience makes your whole hobby and all of the effort connected with it more than worth while.

Possible sale

On a practical note, I once shot footage of small gliders being towed into the air—by an airplane, by an automobile and by a man on horseback. One of the local TV stations readily bought it for one of their news broadcasts.

Deep-sea fishing Here you'll need two boats once more, even if one of them is only an outboard skiff. First of all, shoot your establishing shots of the boat leaving the dock, of the "chum-line" being thrown out or of the bait being sewn on the hook. Then show how everyone relaxes—sleeping, chomping on a sandwich or opening a can of beer.

If your boat does hook a marlin, watch the line breaking water as the huge fish starts to jump—you can use it as a gauge to know when to start shooting. If the fish is hooked in the mouth, you're in for a series of exciting jumps. However, if the fish swallows the hook, he will sound and won't come up until almost dead. Anyhow, one way or another, be sure to film the landing of the fish, the hoisting of the little marlin flag, and the general congratulations. And *don't* forget to re-stage a close shot of the fisherman getting his strike.

Well, as I was saying, I'll just leave all those strenuous sports up to the muscle men and meanwhile, do my best to forget the baseball player who once watched me climb down from a floodlight pole and observed, "Say, you guys sure work hard for a living, don't you?"—THE END

What's Ahead?

by LLOYD E. VARDEN

A systematic method for designating colors

It is seldom known that there are about 10,000,000 surface colors distinguishable in daylight by the human eye. If each color were given a different name they would together form an impressive list. And without a logical naming system the list would be almost meaningless for practical purposes. Yet we were well on the way to having such a confused state in the designation of colors until scientists began to inquire into the matter.

As stated (in effect) by Dr. A. V. Astin in the preface to the new book published by the Bureau of Standards entitled "The ISCC-NBS Method of Designating Colors and a Dictionary of Color Names," our language has grown through centuries and as new colors came into use, words and expressions were invented to describe them. But who can tell what color is indicated when words like Risigal, Zedoary Wash, Hockey, etc., are adopted into the language? Even when some clue is given, as in Ibis Red, Agathia Green, or Salvia Blue, we get only a very rough idea about the nature of the color. And in many instances different names have been used to designate the *same* color according to the field of application. For example, a particular light green is known as Griseo-Viridis in biology, Serpentine in fashion design and Mint Green in mass marketing.

The struggle to standardize names

Various attempts have been made to put order into the naming of colors. The first serious effort of a group of color societies, representing numerous industries and fields of study, was in 1932 when the Inter-Society Color Council proposed that a standardized color designating system be developed. It was not until 1939, though, that a method was approved for publication. By 1947 a special committee had to be formed to work out a revision, whose work culminated in the recently published book mentioned before. (Incidentally, this book is available from the U. S. Government Printing Office,

(*Continued on page* 136)

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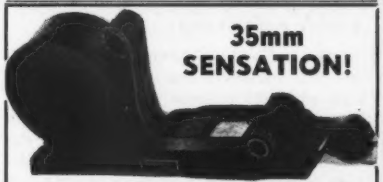

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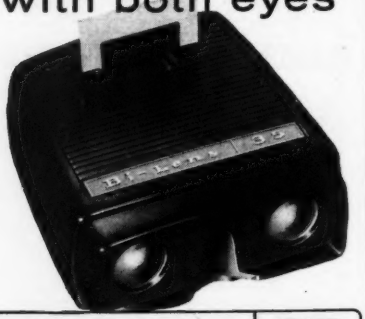

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WHAT'S AHEAD

(*Continued from page* 135)

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The difficulty, of course, in getting standardized color names accepted is almost entirely economic. A lady's hat advertised as Mauve Wine in color might become a best seller, but the use of an ISCC-NBS equivalent name like "dark reddish gray" would assure it to be a sales flop. Nonetheless, in other industries (paint, color printing, photography, drugs, etc.) a uniform naming method is obviously desirable, and no doubt the ISCC-NBS system will come into use in such fields.

How the ISCC-NBS Method Works

It is rather well known that all colors can be described by three psychological attributes. In the famous Munsell system these attributes were called hue, value and chroma. Hue refers to the quality which distinguishes one color from another, such as red, green, yellow, blue, etc. Gray colors have a zero hue. Value refers to how light or dark a color is, whereas chroma applies to the degree of difference of a color (having hue) from a gray of the same value. For example, if we had a certain vivid red pigment and added some pure white pigment to it, the color would become lighter and its vividness would be less. If we had added a pure black pigment, the color would become darker and also less vivid. However, if we added the proper amounts of *both* white and black pigment, the value could be held constant and only the vividness (chroma) would progressively decrease as more and more of the two pigments were added. Thus, for every given color hue we can have many different colors due to value and chroma differences.

A wide color range

For the ISCC-NBS method 28 different hue names were selected such as red, reddish orange, orange, orange yellow, and so on. The names are given abbreviations which for these four examples are R, rO, O, and OY. In addition, various commonplace words are used to designate the values and chromas of different colors in any of the 28 hues, such as vivid, strong, deep, very deep, light, pale, dark, grayish, etc. These are also given abbreviations like "v" for vivid, "s" for strong, "v. deep" and so on. The latter abbreviation (v. deep) is necessary to distinguish it from "v.d." meaning very dark.

Considering the 28 hue designations and all of the value and chroma possibilities of each, it becomes apparent that a wide range of colors can be specified. In the dictionary part of the present book 7,500 individual color names are listed and specified. A number of examples are given in the adjoining column above:

Color Name	ISCC-NBS Designation
Native Blue	d.bG (dark bluish green)
Oak Leaf	gy.OlG (greenish yellowish olive green)
Old Wine	d.R (dark red)
Peach	p.OY (pale orange yellow)
Queen Blue	m.B (moderate blue)
Rustic Brown	m.rBr (moderate reddish brown)
Southern Rose	l.rBr (light reddish brown)
Spiritual Blue	v.p.B (very pale blue)
Tan	brO (brownish orange)

Now in various fields and industries the color names frequently refer to somewhat different appearing colors. The book lists the source of each designation and gives several for a given color name where such differences exist. For example, Wall Green in the general field is designated as "s.bG" (strong bluish green) whereas in the biological field it is "m.bG" (moderate bluish green).

It has not been possible to give a full coverage of all aspects of this new color designating method in such a short review. The original book should be consulted, and if possible a copy of one of the Munsell Color sample books examined. A student set of Munsell Color patches for making up your own sample reference book can be purchased from the Munsell Color Company, Baltimore, Md. In any case, all photographers should do whatever they can individually to encourage standardization in color terminology. The first step, naturally, is for the photographer to learn the adopted meanings and designations himself and then use them on every possible occasion.—THE END

New Booklets

HOW TO TAKE BETTER INDOOR MOVIES EASIER, by Martin L. Roberts, for Mayfair Mfg. Co., Brooklyn. 35 pages of text, illustrations and an exposure calculator. Price: 50 cents.

Designed to help the amateur to use his equipment to best advantage and to have more fun making indoor movies, this booklet discusses indoor movie-taking techniques and picture ideas. As a further aid, an exposure calculator wheel with settings for both still and movie cameras is attached to the front cover.

A directory of Mayfair lighting equipment is also given.

BOOKS in use

by GEORGE B. WRIGHT

This is your LIFE

Life magazine is a national institution, by now, and it is somewhat surprising that there have been so few books written about it and about its impact on journalism and on the fabric of public opinion.

The attempts to create a magazine of photojournalism go back to the 1880's, as early as there was a practical method of photoengraving, a way to eliminate hand engraving between the picture and the printed page. The audience was not ready for such publications until the 1930's when newspaper experiments with photographic supplements (notably on the Des Moines, Iowa, *Register and Tribune*) and the experience of such magazines as *Fortune* led to the almost simultaneous creation of *Look* and *Life* in the mid-thirties.

I can imagine few more fascinating books than a really competent study of how this new form of communication has influenced all of us: how public opinion has been influenced and how we all see photography through new eyes today as a result of the way these magazines use pictures.

No one has done such a book yet, but there are several books about *Life* which display some facets of that magazine's operations.

They are not all of equal value, by any means, so perhaps we should look first at the newest one, a pleasant little froth called *Such Is Life* by Jeanne Perkins Harman (Crowell, $3). Mrs. Harman went to *Life* during the war years as a reporter and she recounts her subsequent years there as a rather mad adventure in the oddest of all possible editorial surroundings.

The war between the sexes

On the Time, Inc. publications, there is a system in which researchers (women) check on the factual accuracy of the writers (men). Such a pattern of warfare apparently leads to many an interesting imbroglio and a wonderful supply of anecdote.

The most common complaint of the girls seems to be that the men tend to write "10 percent off the truth" because it is more colorful and interesting that way, and the researchers must battle to get the text back to complete accuracy and correct inference.

I suspect (and I am confirmed by two ex-"Time, Inc-ers") that Mrs. Harman is now guilty of this same practice—her story is more colorful and exaggerated than the cold truth.

Also, for a girl trained in the Time, Inc. school of triple-checking everything, there are some strange lapses such as misspelling Alfred Eisenstaedt's name and that of the sculptor, Noguchi.

However, if you want an interesting and always amusing look inside the *Life* editorial offices, here it is.

The photographer's side

Probably most readers of this column are more interested in the photographer's side of the operation. (Mrs. Harman seems to regard photographers as merely a necessary evil—pictures and their makers are all but invisible in her book.) For an account of this side of the operation, I can recommend nothing better than Wallace Kirkland's *Recollections of a Life Photographer* (Houghton Mifflin, $3.50).

There is very little in this book about the purely technical problems of photography, but it is brim-full and running over with the anecdotes and the texture of a working photographer's life.

Here is the way a staff photographer for *Life* actually spends his time—some excitement and glamour, of course, a lot of really hard work, and plenty of interest. As a bonus, you get the feeling that Kirkland himself is a real person with sense and humor.

Around Christmas time, I reported on another book, *How Life Gets The Story,* by Stanley Rayfield (Doubleday, $5). Here are spreads from 40 important *Life* stories, with the original text replaced with brief accounts of how the stories were photographed.

This is a display item, full of color, and designed as a "gift book" but more informative than most such items.

Of course, if you really intend to inquire into the actual practice of photojournalism from the editorial level, the only really worthwhile item in the field today is Wilson Hicks' *Words and Pictures* (Harper and Brothers, $5). Hicks was formerly Executive Editor of *Life* during the years when the "personality" of the magazine was formed (he is now teaching photojournalism at Miami University).

Here is the thinking behind the handling of news and essays in photography—the "theory" which has grown up in practice, rather than one devised in a vacuum. Hicks deals, too, with the

(*Continued on page* 138)

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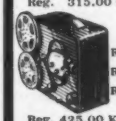

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BOOKS IN USE

(*Continued from page* 137)

function of words in this complex process and with the function of words and pictures together. I don't believe that there is any better brief history of photojournalism available than the one in the first part of this book.

The role of the photographer has rarely been explained as well—even by photographers—or the function of the camera as an instrument of communication and of art.

It is possible to disagree at some points with Hicks but anyone who intends to draw his own conclusions or to discuss photojournalism seriously owes it to himself to read *Words and Pictures* thoroughly and understand the structure of thought and judgment behind this book.

All this should not imply that the book is heavy reading. Hicks has too thorough a knowledge of journalism to turn out a dull tome even on a complicated subject. For anyone with a background in photography (or who is building one) this will read as easily as any bosom-bedecked novel—and the reader will have something to think about when he has finished.

It is a long, long step from the froth of *Such is Life* to the maturity of a book like *Words and Pictures*. Each of these four books, however, is a fragment of life—and *Life*. Together, they contribute toward the portrait of the most remarkable publishing enterprise of our times and toward an understanding of photojournalism as a social force and as a way of life.—THE END

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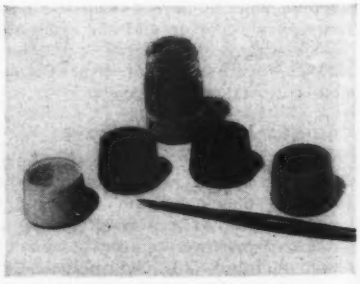

and leg base protectors for furniture, are handy for solutions. The plastic material which these cups are made of is not harmful to ordinary retouching chemicals. In addition, they come in different colors making it easy to tell solutions apart.—*Chris Lecakes*

the CAMERA CLUBS

by MABEL SCACHERI

What's the matter with most travel pictures? Plenty! But here are steps you can take to improve the situation in your club.

World travelers have always taken the world's worst pictures, but they have not, until recent years, constituted an actual menace to camera clubs. Now it looks as though the clubs must take self-protective measures against the growing flood of postcard-ish pictures.

First I will tell you how one club managed to emerge unscathed from the torrent of slides showing those old cathedral doors with the big iron hinges, the sullen natives with big bare feet, the scenery with big blue skies and underexposed trees, especially The View from My Window in Uberwhiffenburg.

A good solution

One of the gals in the club who does quite a bit of traveling abroad had a sharp idea. Why don't we make a party of the deal, and have a travel evening every two months? We might ask people to bring in their shots of Latin-American countries for one program, and the next time all their best slides of the Scandinavian countries. After showing the slides, some of us could serve refreshments in the Latin American style, etc.

Perhaps it was the refreshment angle which sold the idea to the club. Anyway, they had their La Paloma evening, complete with canapes on toasted tortillas, and that famous international beverage known as coke. It was a success, people had a grand time, and darned if those run-of-the-mill color slides didn't look quite well, all strung together on one theme.

With foresight an alert camera club can also take some preventive measures. If it's not too late, have a how-to-shoot-travel-pictures session at your club, and show some good travel shots by a photographer with a conscience, so to speak. Yes, there is now and then a fellow who does not forget to take his sense of color and composition along with him on his vacation trips. Let him address the club earnestly on do's and don't's of picture shooting abroad. Let him state firmly that even though a shot is of a foreign subject, it can still be awfully bad.

And here is another device you might try. Have the club offer some special awards for the best picture series, in color and in black-and-white, made on this summer's vacation trip. Some shots may not be "stoppers" individually but they can be very interesting as part of a story-telling series. Six to twelve photographs might be the limit for each.

Shooting a travel series

It is quite true that camera club members do not always receive the series idea very warmly. I think the reason is that they keep wondering, "A series of *what?* Telling a story about *what?*" The stubborn things! Well, on a trip abroad, material for many a story-telling series will be perfectly obvious. A series on "My First Day in Paris," "Street Life in Rome," of "A Trip to Capri," should be almost sure fire.

The value of the series, or one value, at least, is the introduction of action into material the postcard-minded traveling shutterbug usually allows to remain static. When you tell a story, you just about have to show somebody doing something. In presenting a story, you must inevitably have a reaction to your material, make a comment on it, and thus you go well beyond mere representation, mere "showing how it looked." It "looked," of course, very much as it looks on the postcards you can easily buy. And a traveler who looks at these postcards can readily ascertain what shots he need not repeat for the ten thousandth time.

So encourage your travelers to use their heads and stop reaping the old corn. Warn them that, come fall, their travel slides will be judged and criticized by somebody who has an acid tongue for the same old tripe photographed the same old way. Rub in the fact that we have all seen plenty of uninspired pix of the bridges across the canals of Venice, but not many amusing candids of ice being delivered to Venetian homes by gondola, for instance. Even the well-worn paths through Europe are full of untouched material, if only the traveler can make himself stop copying all those photographs, "just like a painting," which he has seen so many many times.

—THE END

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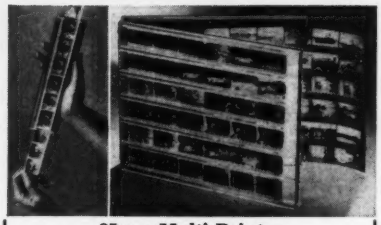

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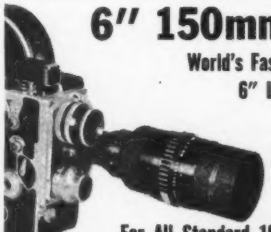

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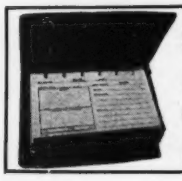

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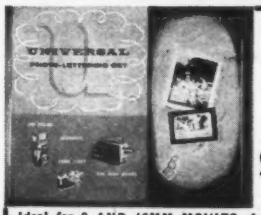

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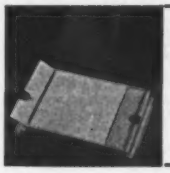

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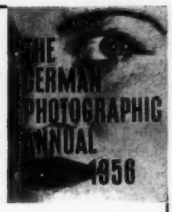

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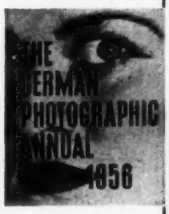

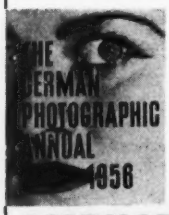

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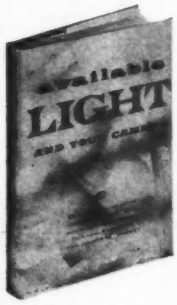

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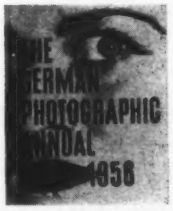

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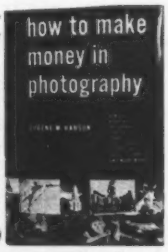

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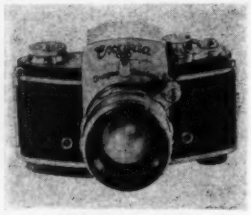

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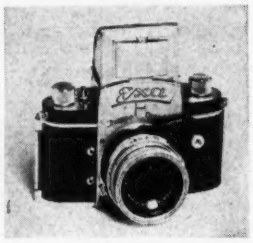

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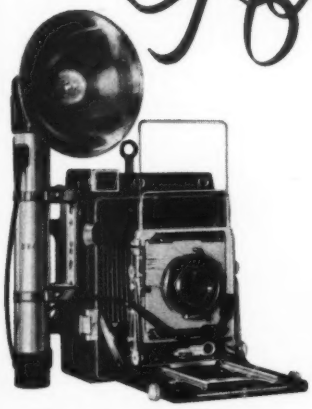

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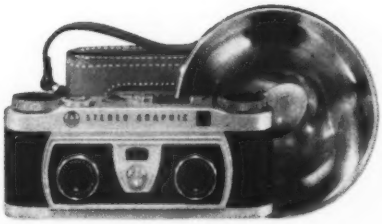

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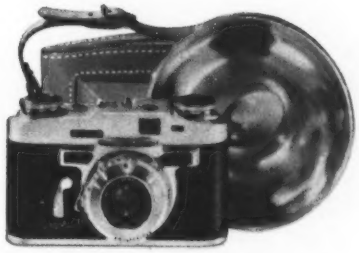

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